

# SOUSA AND HIS BAND

John Philip Sousa is the king of American band leaders and has demonstrated his genius as a composer and director in other departments of music.

Sousa and his band and solo specialists received an ovation at Capitol Avenue theatre last night of which he may well be proud. The enthusiastic encores which greeted every number was not only a tribute to the excellence of the music rendered but was a gratifying expression of the enjoyment and satisfaction of the audience.

While the program included classical gems from such composers as Westmeyer, Meyerbeer, Strauss, Greig and Wagner, the compositions of Sousa himself struck the chord of popular approval and applause and became the informing spirit of the concert. In these, the swing, the dash and spirit of American life is admirably represented. They are sui generis, typical, unique. "El Capitan" is an example of the remarkable popularity of Sousa's style. His new march, "Powhatan's Daughter," given last evening, bids fair to attain a vogue of the same kind.

The solo staff of the band was excellent. Miss Powers as violinist, was recalled three times and especially captivated the audience in Schubert's Serenade. Miss Allen, the soprano, has a pleasing and powerful voice, which was especially effective in the Italian rendering of "Roberto" of Meyerbeer. The cornet solos of Mr. Herbert L. Clark were magnificent and showed him to be a perfect master of his instrument.

Sousa always provides an entertainment that entertains and he did not fail to delight his Cheyenne audience last night.

# SOUSA'S BATON

DREW OUT WONDERFUL EFFECTS FROM MUSICIANS OF BIG BAND LAST EVENING.

House Small But Appreciative, and March King Generous with Encores Soloists with Cornet, Violin and Voice, Add to Excellence of Program.

A most appreciative and responsive audience greeted Sousa, his band and soloists last evening and its welcome was so warm that the little marching overlooked the size of the house entirely and with the most cheerful alacrity put his great body of musicians through number after number in response to the applause.

"The Kaiser" overture was the first number on the program and was rendered with all the swing and fire that Sousa brings out of his band so well. It was followed by the familiar El Capitan and both were roundly applauded.

Mr. Herbert Clark is the star cornetist of the band, and rendered several fine solos. "Love Me and the World is Mine," played as an encore to a caprice of his own composition, was one of the most popular numbers rendered.

It was in the presentation of "The Last Days of Pompeii" that the band master was at his best. With his magic little wand he strolled into the house of Burbo and Stratonice, joined the revellers in their singing and drinking, knocked over the little tables, and elbowed his way out again to pathetically tell the story of the blind girl Nydia.

Then, with a sweep of his erect shoulders, he becomes an overlord of creation and dips his baton into the bowels of the earth till it shakes and trembles. Suddenly he tires of the havoc he has made and like Aaron drawing his rod across the Red Sea, Sousa's rod sweeps away the chaos and disaster and covers the scene with the gentle lapping waves of the sea. It was very effective.

Miss Lucy Allen sang Meyerbeer's "Roberto" so well that she was enthusiastically encored. She has a voice of remarkable volume and strength, its power being shown by a musical trick in which nearly the whole volume of the orchestra instruments was brought into the accompaniment and the woman's voice, instead of being drowned, appeared to be actually carrying the instruments.

"I've Made All My Plans for the Summer" was not so well rendered, Miss Allen lacking the vivacity of the light opera singer.

The merry pranks of Eugenspiel, in which Eugene runs over a lot of market women, cuts a farmer's horse loose from a wagon, smashes a baker's windows and indulges in similar gruesome comic supplement mischief, gave another opportunity for Sousa to draw pictures with music. The finish, in which Eugenspiel is hanged, the execution being performed by a water-choked cornet, while the oboes tell the people to stand back, made a very satisfactory ending of the rogue's exploits.

present enjoyed thoroughly the derring of the more familiar parts of the incidental music, "Morning," "Ase's Death," "Anitra's Dance," and the dance in the hall of the mountain king. Without the accompanying stage play the music is monotonous, but was rendered with exquisite nicety and to good effect.

The band played a new march of Sousa's composition which was well received. It is in Sousa's popular style, but a little too noisy to be appropriate to the gentle Indian maiden "Powhatan's Daughter" for whom it is named.

Miss Jeannette Powers with her violin, made a great hit, and was twice recalled after playing Geloso's difficult "Slav" caprice. Her second selection, Schubert's Serenade, accompanied only by the harp, was beautiful and won her another enthusiastic recall.

Wagner's thunderous, reckless, conquering "Ride of the Valkyrs" was the last number of the program and at its close the audience remained seated, applauding vigorously in the hope of "just one more."

As encores the band played, with ingenious and at times startling innovations, many old favorites, including "El Capitan," "Manhattan Beach," "Stars and Stripes Forever," "Everybody Works But Father," "In Kansas," and "Nearer My God, to Thee."

Still more good music is promised by "The Time, The Place and The Girl," which is billed for Saturday evening.

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## THE PUEBLO CHIEFTAIN,

NOVEMBER 9,

### Fair Audiences Hear Sousa's Band

Fair audiences greeted Sousa and his band at the Grand Opera house yesterday afternoon and evening. The music of the famous band was as wonderful as ever and those who had the opportunity of hearing it appreciated the fact that the organization is in a class by itself, controlled by a wonderful master.

The encores were frequent and in response the band rendered some of Sousa's compositions, among them "The Stars and Stripes," and "El Capitan."

Miss Lucy Allen, soprano soloist with the band, possesses a powerful voice with a full, round tone. Her first selection, "Elizabeth's Prayer," from Tannhauser, was admirably rendered, but it requires such an effort that its true worth is seldom recognized by the average audience. The whistling of the band boys in the chorus of her encore number was a novelty much appreciated.

No one is surprised at the press notices accorded Miss Jeannette Powers, after hearing her play. One often reads of the violinist's soul speaking through his violin, but seldom is it exemplified to such an extent as during a solo by Miss Powers. Her two encore numbers, especially, make it apparent that there is nothing in existence but herself and her violin while she is playing.

Herbert Clarke's cornet solo shows the possibilities of the instrument in an artist's hands, for Mr. Clarke is certainly an artist.

# SOUSA PLEASES THE CRITICS AND LOVERS OF THE POPULAR

Sousa and his band have come and gone, and two fair audiences of Pueblo people have been entertained by the march king and his magnificent musical organization. Both the critics and the lovers of popular music were satisfied, the critic because his ideas concerning Sousa were confirmed, while the latter found that for which he sought, and in the thoroughly well balanced ensemble, and the finished performance of the band with its more than usually competent musicians, he derived much delight.

The performance was decidedly Sousaesque and as such the two concerts of yesterday were highly successful. While the musicians in the audience had heard a much better interpretation of Wagner's "Die Walkure" than Sousa is capable of presenting, still no one has ever equaled the march king in his own peculiar field and "El Capitan," "Stars and Stripes Forever" and "Manhattan Beach," brought the audience to its feet in involuntary tribute to the genius of the composer. The newest thing, "Powhattan's Daughter," while a catchy thing in the way of a march, in the estimation of the critics, was far from being equal to the old-time favorites, which Sousa has written.

While there might have been a divergence in view as to the program in its entirety, there certainly was no

room for such when it came to the brilliant cornet work of Herbert L. Clarke. A fit successor to such artists upon the three-keyed instrument as were Arbuckle, Jules, Levy, Knoll, Hoch and Liberati, Mr. Clarke demonstrated the fact that today he is the greatest living king of the cornet, and still a young man, there is a certainty that he will make as great a stir in the musical world as have his illustrious predecessors.

There can also be no question of the artistic merits of Miss Jeanette Powers, one of the most charming little ladies, and also one of the most finished artists that has delighted a Pueblo audience with her mastery of the violin. Miss Powers plays—not plays at—the compositions which she attempts. Entering with her whole soul into the meaning of the composer, her deft fingers evoke strains which hold an audience spellbound. Her opening number "Slav," by Geloso, carried the audience by storm, and as an encore she touched the heart of her audience with the sweetest bit of music ever written, Schubert's beautifully tender serenade. The moment's pause following the last strain of the masterpiece was a magnificent tribute to the genius of the performer. As a second encore a Hungarian dance broke the spell and allowed the music lovers to get ready for the remainder of the program.

## COLORADO SPRINGS GAZETTE NOVEMBER 10, 1907

### BAND PLEASES BIG HOUSES

Two Large Audiences Hear Famous Musical Organization—Elks Entertain After Evening Concert.

John Philip Sousa and his famous military band delighted large audiences at the Opera House yesterday afternoon and last night. The "march king" presented an especially good program last night, containing as one of the most interesting numbers a new descriptive composition of Sousa's, entitled "The Last Days of Pompeii." Richard Strauss' "Till Eulenspiegel's Merry Pranks," another descriptive suite, was also rendered with the style and brilliancy which have won for Sousa's band its position as one of the very best organizations of its kind in the world.

The most appreciated of the ensemble numbers were the sextet, from Lucia di Lammermoor, and the splendid marches of the conductor's composition. Among these were, Powhatan's Daughter, his newest work, and the ever-welcome "Stars and Stripes Forever" and "Manhattan Beach."

The program of the evening consisted of "The Last Days of Pompeii," by Richard Strauss; "Till Eulenspiegel's Merry Pranks," by Richard Strauss; "The Stars and Stripes Forever," by John Philip Sousa; "Manhattan Beach," by John Philip Sousa; "The Last Days of Pompeii," by Richard Strauss; "Till Eulenspiegel's Merry Pranks," by Richard Strauss; "The Stars and Stripes Forever," by John Philip Sousa; "Manhattan Beach," by John Philip Sousa.

Mr. Clarke pleased greatly with a stirring composition of his own, and Miss Allen in the "Roberto" of Meyerbeer, displayed a powerful mezzo soprano. Miss Jeanette Powers proved a violinist of genuine ability. Her first number was Caprice "Slav," by Geloso, and displayed such a perfect technique and virile tone combined with temperament that she was accorded a most enthusiastic encore. She responded with the well known Schubert's "Serenade" and again so delighted her hearers that she was recalled to play the "Hungarian Dance." After the evening concert the band was entertained at the Elks clubhouse.

## THE DENVER TIMES: NOVEMBER 11, 1907.

### Sousa's Band.

It was the same John Philip Sousa of old, apparently as youthful as in the days when his leadership of the United States Marine band delighted thousands of Washington visitors almost two decades ago, that took Denver music lovers out into the snowstorm yesterday to fill the Broadway at two concerts by the march king's present organization. And while there was quite a bit of the classical and a sprinkling of new compositions in both the afternoon and evening programs the old Sousa favorites were strongly in evidence in the numerous encores and the familiar strains of "El Capitan," "The Stars and Stripes Forever," "Manhattan Beach" and "Dixie Land" aroused the most enthusiasm.

Although Sousa as conductor is not free from mannerisms—what conductor is not?—his wielding of the baton is not so full of eccentric movement that interest is taken from the work of the musicians. Of the fifty members of the present band the players of the brasses seem to have been particularly well chosen, although the strength of the reeds is apparent in the softer effects. The full round tones of the horns when a sustained brass was required were another feature.

The band is well supplied with soloists, including a star performer on the snare drum and a splendid harpist. Miss Jeanette Powers, violinist, pleased with renditions of several difficult compositions and did not make the usual mistake of string soloists of boring the public with too much technique. Herbert L. Clarke, cornetist, was heard to good advantage in the popular "Love Me and the World is Mine" encore. Miss Allen possesses a voice of wide range and moderate strength and reproduced much of the melody in the lower measures of the plaintive prayer song of Elizabeth in "Tannhauser."

**Sousa and His Broadway Appearance.**  
Financially Sousa did better yesterday than he has for many a long day. It was the biggest matinee ever given in the Broadway on a Sunday. The galleries were crowded, and in the parquet there were very few vacant seats. The complacent bandmaster glanced through his spectacles at the big audience, and then showed his appreciation by granting double and triple encores so that the afternoon program was not finished until nearly 6 o'clock.

The concerts, both matinee and evening, were enjoyable. They had that rollicking air that always goes with Sousa—a little that is finely classical, a good deal that is broadly popular. Nothing played badly, of course, and sometimes the brasses coming on with a great sweep of noisy melody that fairly makes your head ache.

The soloists this year are interesting. Lucy Allen, a tall lady dressed in spotless white, sang with ease, finish and power Elizabeth's prayer from "Tannhauser." It is a trying effort, but Miss Allen deftly accomplished it with all its Wagnerian difficulties. Her voice is altogether pleasing. Jeannette Powers proved herself a capital violinist, especially in the Chopin nocturne, and Robert Clark played that hideous instrument—the cornet—with unsuspected beauty.

The encores, as given, were very sprightly on the part of the band. But the eternal fitness of things was not always lived up to. Poor, dead and gone Greig's exquisite "Peer Gynt Suite" was followed at night, I am told, with a parody on "Waiting at the Church," which gave more howling satisfaction to one of Denver's most cultivated audiences than anything seen or heard on either program.

## DAILY NEWS: DENVER.

### NOVEMBER 11, 1907.

#### Sousa at the Broadway.

March King Sousa delighted the music lovers of Denver at two performances yesterday at the Broadway theater.

The program was for the most part composed of Sousa's compositions and these were enthusiastically received. The old time favorites, "El Capitan," "Stars and Stripes Forever" and "Manhattan Beach" won the hand clapping. Classical pieces were probably appreciated by the few but the popular music played as encores won the applause of the many.

Even if the music were not as gracefully received as it might have been the Sousa mannerisms were and these were given full play when he was leading the band while it played his own marches. Jeannette Powers, violinist, is an artist of exceptional ability who feels her music and makes her listeners feel with her, which is doubtless the highest compliment they could pay.

Sunday was in every heart as Sousa and his band played "Nearer, My God, to Thee" in a way that stirred the very souls of the people.

**"The Time, the Place and the Girl."**

NOVEMBER 11, 1907.

# SOUSA RECEIVED WITH FERVOR

YEAR'S ABSENCE ONLY  
SERVED TO MAKE HIM  
MORE ADMIRERS.

BAND LARGER THAN ON OCCASIONS  
OF ITS PREVIOUS  
VISITS.

Programmes of Unusual Variety and  
Merit Served to Denver  
Audiences.

About one Sunday out of each theatrical season in Denver, John Philip Sousa appears at the Broadway in two performances, matinee and evening. Yesterday was the annual Sunday and admirers of Mr. Sousa and his band turned out in force to attend the concert.

Each year the noted conductor seems to strengthen his hold upon the public. He long since arrived at the zenith of his powers as a composer and has been hailed as the "March King" for many years. Yet lovers of band music do not tire of his splendid organization, with its stirring renditions of "El Capitan," "Stars and Stripes Forever," "Manhattan Beach" and other Sousa compositions, many of which have been played for years.

Other bands come and go, but there is only one Sousa and in seeking a reason for his enduring popularity there are several things to be considered. First of all is the Sousa music, with its strong, patriotic, spirited swing and thorough American twang. Then there is the liberal programme system followed by the conductor, not in point of numbers, but in the kind of selections offered. A Sousa programme is a continual source of surprise and there is quite a little art in its makeup. There is something for everybody, solemn, majestic music that moves the soul; swift march style that sets the feet patting; brilliant descriptive music that brings laughter; heavy, classic selections that bring out the finer susceptibilities. Almost every form of musical art finds expressions in some manner, and without ceremony the band dips from a gentle, undulating waltz into "Waiting at the Church," played in burlesque style.

Then there is the Sousa back, about which columns have been written. As a conductor Mr. Sousa is equally versatile. He is calm and graceful in places, swift and animated at times; occasionally he plays baseball, swings the hammer and performs gymnastic feats. He is never a Creature, but has some of the peculiarities of most conductors at times. Usually he is just Mr. Sousa, waving his baton gracefully and drawing out music of an eminently pleasing character.

The band this year numbers 45 pieces, somewhat larger than formerly and extremely well balanced. All styles of instruments have their opportunity, and there is some entrancing work done by the reeds at times. The trombones, cornets and bass horns are of proper tones and numbers. The organization is not only larger but strikes one as more pleasing than at any other time in its history.

The soloists have changed, but the new performers are all excellent. Miss Jeanette Powers, violinist, won the audiences of yesterday by her sweet, sustained and well modulated interpretations. She easily shared honors with Herbert L. Clarke, cornetist. In the afternoon she gained particular favor by her performances of "Adagio and Moto Perpetuum" and Chopin's "Nocturne No. 2." Mr. Clarke played his own compositions, "Sounds From the Hudson" and "Rondo Caprice" with the usual encores. The soprano this year is Miss Lucy Allen. Her voice is sweet and pleasing. She sang "Elizabeth's Prayer" from Tannhauser and the "Waltz Song" from "Lullaby and Juliet" in the afternoon. "Roberto" was the soloist in the

was the soloist entitled "Last Days of Pompeii," a new composition of the composer, heard for the first time in Denver. This stirring descriptive series was rendered with remarkable ease and precision. For so large an organization, the band is under unusual control.

The Pompelan number is in three parts, "In the House of Burbo and Stratonice," "Nydia," and "The Destruction of Pompeii and Nydia's Death." The story of the scenes commemorated in the piece appeared on the programme so the audience was enabled to follow the various movements very closely.

In Strauss' "Till Eulenspiegel's Merry Pranks," the work of the oboes, clarionets and bassoons was heard to special advantage, the number proving very popular.

KINGMAN, KANSAS,  
NOVEMBER 15, 1907.

A packed house greeted Sousa and his world-famous band here Tuesday afternoon and listened to the finest band concert ever heard in Kingman. The playing of this great band is in a class by itself, and can be described in no term so appropriate as the one word SOUSAESQUE. All of it, tho done by musicians of national fame, each a virtuoso on his own instrument, bears the impress of one mighty personality. All thru it runs one idea, one majesty, one great note that seems to ring true with everything we know.

The program opened with the celebrated "Les Preludes" of Liszt, a composition founded on the query "What is our life but a series of preludes to that unknown song whose initial solemn note is tolled by Death?" It is a mosaic of music—cradle hymn, wanderer's song, love ditty, wedding bells, battle anthem, triumphant jubilee, requiem—closing with majestic harmonies that make the listener think of things eternal. No selection we have ever heard made a greater and more profound impression on the audience than this one.

The program was made up principally of classics of Sousa's own composition; between them, as encores, being played some of those stirring marches which, famous all over the world, have given their composer the name of "The March King." The solo work by Mr. Clark in his cornet numbers were such that the audience would scarcely let him stop, and equally good were the numbers by Miss Allen, who sang the well-known "Elizabeth's Prayer" from Tannhauser, and Miss Powers, whose violin solo—a beautiful adagio from Ries—showed the possibility of the instrument that approaches nearest the human voice in its emotions.

All during the program there was constantly evident in a marked degree that peculiar element which makes Sousa's leadership what it is. He handles his big band like Napoleon handled his artillery—as one would handle a single piece instead of a hundred. The effect is like the playing of a great organ under the absolute control of a master-hand. Sousa has a vastness of conception which even the largest band can scarcely follow, and in this respect he resembles Wagner and Beethoven. Few band leaders the world has known have ever equalled him as a master of dramatic detail, in which not the slightest particular of a perfect ensemble is left unnoticed.

It was indeed a rare honor to Kingman to have had this world-famous band here for a performance, and the opera house management, no less than the citizens, are to be congratulated on securing this treat. For the music lovers of Kingman it was an occasion long to be remembered.

KINGMAN, KANSAS, NOVEMBER 14, 1907.

## SOUSA AND HIS BAND.

In accordance with previously published announcement the world famous John Phillip Sousa and his band appeared in Kingman at the Grand Tuesday afternoon, and their appearance was greeted with a full house; there being about one thousand persons present. As before intimated the business houses of the city were closed during the hours of the performance, that all who desired might have a chance to see and hear this wonderful aggregation of musicians.

The largeness of the audience was the very best evidence that the people of Kingman appreciate all that is good or beautiful either in art, literature, oratory or music, and they show their approval by giving their mark of approval whenever occasion permits. The very fact that it was Sousa and his band, makes a description of his visit and the music beyond the power of portrayal by any one short of an artist. That his concert or entertainment was grand and most satisfying to each one present was evidenced by the close attention given and the repeated encores and wild applause which followed the rendition of the several numbers. If Sousa comes again the Grand will not hold the crowd that will wish to hear him.

NOVEMBER 13, 1907

## SOUSA'S CONCERT

Greatest Band in America Gave Great Concert Last Night at the Home Theatre in Hutchinson.

### THE MARCH KING PLEASED ALL

Hutchinson Gets Taste of Sousa's Famous "Tone Pictures"—Soul of the True Artist is in Famous Leader.

Sousa has come and is gone. When you say Sousa you mean also his magnificent band, which is the finest ever heard here. It has the reputation of being the finest in America, and those who heard it last night are not inclined to dispute this claim to fame.

Sousa is different from all the other great band leaders. He furnishes a different quality of music. He attempts a different class of music than is usually heard from such organizations. Sousa is not a machine musician. He does not give you just so many pieces of music, large in volume and correct in technical execution. He does more. He puts the soul of the real musician into the music and you not only hear the music but you seem to see it. It is as an interpreter of music that Sousa has won his laurels. He is a master of men, and his band obeys every inclination of his baton, and he brings out an expression from his music that makes each piece seem new. No one plays *El Capitan* or *Manhattan Beach*, or the other Sousa marches, with the feeling and dash that characterize them when brought out by the master hand.

The Sousa concert is a classical one. The program has enough of the popular to prevent any judgment being rendered because of a severity or too high a classical standard, but Sousa does not produce what is commonly called a "popular" program. Instead, Sousa makes the classical popular. It requires genius in a band leader to interpret suites as difficult as the one from "Last Days of Pompeii," or the even more difficult "Peer Gynt." The "Eulenspiegel's Pranks"

of the program, and was executed with a dash and melody that marked the Sousa band as one of all first-class individual performers. The members of the band are picked artists and every one of the fifty-two men are musicians to the core. It is a band worthy of study by the audience. It was noticeable that they were men of good physique, intelligent, refined appearing men. Who could measure up to the Sousa standard but cleanly men? They were well drilled and perfectly directed.

Sousa is not a sensationalist on the stage. He is the very opposite of Creator. While the latter fairly tears himself to pieces in directing his men, Sousa is calm, carefully poised, and without apparent effort to win the galleries makes every motion count. He is lost in his work of producing music and for the time appears to forget the crowd.

Sousa works for the effects known among high-class musicians as "tone pictures." He is strong on interpretive work, and is an artist in giving to his hearers a grasp of the theme of his numbers. It is difficult for a musician to lead an audience up to this classical height, but Sousa comes as near carrying his entire audience as has ever been seen here.

The soloists with the band are all especially good. Miss Allen's soprano work is artistic. She has a wonderful voice, and with full band accompaniment earned an enthusiastic recall. Miss Powers, violinist, has the touch of the real artist. She won her audience with her caprice, "Slav," but carried them away with the encore number, "Schubert's Serenade." Mr. Clarke, cornetist, is well worthy of mention. Perhaps the nearest approach to what is called the popular music of the day was when he responded to an encore with "Love Me and the World is Mine."

Yes, Sousa has come, and is gone, and Hutchinson people are loath to have him go, for all who heard him were made better by it and were given an insight into music that must make them more appreciative of good things.

### THEY WERE IN UNISON.

Sousa's Band and the Audience Were in Complete Harmony.

Never was there a band concert or any part of a musical program given in Hutchinson where the audience seemed to be so much in sympathy with the performers as was the case last night when John Philip Sousa and his fine band gave a concert of two hours. It seems as though the audience was a part of the big band and that the applause, with which the great musician was so tastefully favored, was only a part of the overture. The people were with Sousa in every number and in every movement of the great program. Sousa was with the people, for his applause was so Home for Friendless, Chicago, \$5,000;

heartily given that it must have been pleasure for him to respond. It was a concert that made the audience think of the great composer, for his compositions stood out prominently when they were played. The great conductor, for encores, played "El Capitan," "Stars and Stripes Forever," "Manhattan Beach," and another in a way that brought back times that are past, for there is no swing to music for parade, with its accompanying bursts of melody that compares with a Sousa march. All the others are forgotten when one of these is brought out and is played by that man of all orchestra directors, John Philip Sousa. Sousa has the people moving with him in their seats and half the audience was in a strained position in some of the great numbers, so determined were they not to miss the wonderful tones from the combination of instruments. A Sousa band is different from any other brass organization and it always seems to please more than any other in Hutchinson.

Miss Lucy Allen, soprano, Miss Jeannette Powers, violin, and Mr. Herbert L. Clarke, cornet, were received with rounds of applause after their numbers. Miss Allen has a wonderful voice but Miss Powers is one of the most gifted violinists ever heard in Hutchinson. The solo part of the concert was unusually brilliant, in fact it is Sousa's best concert in Hutchinson.

### Advertising Conductors.

As an advertisement for his band, John Philip Sousa has a window card bearing a picture of himself. Up in one corner are the words, "Sousa's Band," in small letters, and under the picture, in small letters, is the word "Conductor." One of the cards in a Seventeenth avenue window of the Rock Island ticket office. Yesterday about noon two women, evidently from up in the country, were standing looking in the window at the various signs displayed there.

"Well, I declare," said one suddenly. "That's a queer thing to do." "What is it?" asked her friend. "Look at that," she said, pointing to the Sousa window card. "This railroad has begun advertising its conductors. There's the picture of one of 'em. See, it's got 'conductor' under it."

"'Tis funny," said the other woman, as they moved away, "but the railroads are always thinking up new schemes."—Denver Post.

**SOUSA IS GIVEN OVATION**

**New Auditorium Crowded to Hear America's Leading Band.**

A year ago the Royal Hawaiian band toured America and the music of this organization marked the introduction of new thoughts to America's music loving public. The Pacific band was an echo of the rythm of the Sandwich isles. What that band is to Hawaii, so is John Phillip Sousa's band to America and her people.

To this perhaps peerless leader all bow is acknowledgement of his greatness in that he has given America its greatest national airs. Before a crowd that filled most every seat in the New Auditorium last night Sousa and his band gave new cause to think as the above. Masterpieces that none but the very best orchestras dare attempt were played by the band with as much ease as though it were in practice. The matinee was grand, but it faded into insignificance when compared to the evening performance.

"The Stars and Stripes Forever," a piece that will stir the most sedate, brought thunderous applause from every one in the house. This matchless piece, composed by the great leader, has a close rival in the march, "Powhattan's Daughter," another march composed by Sousa. Both pieces have that melody and harmony about them that clings long after the face of Sousa is forgotten. "Dixie Land," played as seldom, if ever, heard but by Sousa's band itself, brought tears to many who, lost in the beauty of the strains, thought of the home beneath the southern skies and scenes of the long ago.

Sousa is a grand looking man. He looks like his picture as displayed on the posters. The members of the band are a nice appearing lot of men. Many have the appearance of foreigners, combing their hair back on the heads in rather a peculiar manner. The work of the trombone players, next to that of the cornets, pleased most.

In directing his band Sousa has some peculiar motions that in any other director perhaps would seem awkward. It appears as though every motion is musical, so fittingly do they appear. A touch of good fellowship predominates among those of the organization that is particularly noticeable.

Whenever Sousa comes to Wichita he can rest assured that his work will be appreciated, for in him the music loving public and those who enjoy brass instruments recognize a master among them.

The special numbers were highly appreciated. Each was given an encore. Herbert L. Clarke, the corset soloist, got more out of his instrument than has been developed in any other artist of recent years.

Miss Jeanette Powers, violinist, played Sarasate's "Gypsy Melody" exquisitely. She has fine technique and great accuracy of pitch and is a virtuoso of undoubted ability. A tremendous encore brought forth Schubert's "Serenade" with harp accompaniment. The audience demanded still another encore and Miss Powers graciously responded with a sprightly "Hungarian Dance."

Miss Lucy Allen, dramatic soprano, sang Meyerbeer's aria "Roberto to che Adoro" with fine interpretation. Her voice is a powerful resonant soprano of good range. She responded to an enthusiastic encore with the beautiful waltz song from "Romeo and Juliet."

**JOHN PHILIP SOUSA  
TALKS ABOUT WICHITA**

**He Says Her Citizens Are Artistic and Made of the Right Stuff**

"Wichita is one of the most musical-artistic cities that we play in," said John Phillip Sousa to a reporter for The Beacon today. Mr. Sousa is one of the most delightful conversation-alists among the musical artists of the day. His easy manner together with his magnetic personality makes his visitors feel perfectly at home. In speaking of his company and of Wichita, Mr. Sousa said:

"There are fifty-five members in my company. Many of them have been with me a number of years. We left New York on the 15th of August and will return there about December 15, just to have Christmas dinner and smoke a good cigar before starting on our tour of the southern states.

"It is customary in our company, that when a soloist makes a success we engage her for another season. Miss Powers has been with me for three seasons. Miss Allen is making her first tour with me and has already made such a name for herself that I have engaged her for next season.

"I have played in Wichita nearly every season for many years; long, in fact, before the auditorium was built. This is one of the most artistic cities that we make.

"We have had no trouble to speak of over the financial situation thus far. It is only the towns which have a 'yellow streak' in them that go under, during financial times like the present. Blood will tell every time and in cities where the people are like Wichita's citizens, this financial condition cannot amount to a string of beans in causing any serious detriment to the city."

Mr. Sousa and his company will leave tonight over the Santa Fe for Topeka where they will give two performances tomorrow. They travel in their two private Pullmans.

last night were heard to say, "The regular numbers were fine, but I enjoyed the encores better."

Sousa is always fortunate in the selection of his soloists. Herbert L. Clarke, corset soloist, was at his best in "Rondo Caprice," composed by himself. An an encore, he gave an air from "The Holy City."

Miss Lucy Allen, dramatic soloist, is playing her first season with Sousa. She has sung her way into the graces of Sousa and his many audiences and has been engaged by the king of music for next year. In "Roberto" Miss Allen showed the wide range of her rich, soprano voice. She sings with ease and grace the most difficult arias. As an extra number, she rendered most effectively the waltz from "Romeo and Juliet."

In Sarsate's "Gypsy Melody," Miss Jeanette Powers, violinist, captivated the hearts of the audience. The dainty queen of the bow is the happy possessor of excellent technique, correctness of pitch and a high degree of skill in handling the violin. To appease the clamorous audience, Miss Powers gave a most excellent rendition of Schubert's "Serenade," accompanied by the harp. Still, the house was not satisfied and demanded another, Miss Powers graciously responding with the fantastic "Hungarian Dance."

In the opening overture, "Kaiser," by Westmeyer, last night, Sousa and his fifty-five musicians, quickened the hearts of the audience and prepared them for the good things he had in store for them. This was followed by an encore, the grand old "El Capitan," played as only Sousa and company can play it.

Next came the heavy descriptive piece, "The Last Days of Pompeii," by Sousa. The description was so excellently carried out that one could see the men "sitting around the tables, and hear the clink of the dice"; then came the quaking of the earth and the crashing of the walls and the death cries of the people.

Rivaling the destruction of Pompeii came a realistic impersonation of R. Strauss's Eulenspiegel's "Merry Pranks," a German folk song.

To the importunings of the audience Sousa came forth with "Waiting at the Church," and "Dixie Land."

In the second part was heard Sousa's new march, "Powhattan's Daughter." Sousa's marches are characterized by a peculiar swing and rhythm which is not found in the works of any other composer, and they are always pleasing.

As encore to this, Mr. Sousa graciously favored the audience with "The Stars and Stripes Forever," and "Manhattan Beach."

As a grand closing number the band gave Wagner's "Ride of the Valkyries" from "Die Walkure." In this number, as in all others, the work of the trombones and the cornets was very satisfactory.

Credit is due Manager Wolfe of the Auditorium for bringing Sousa and his band to this city. Nothing but expressions of satisfaction and thanks were heard last night for Mr. Wolfe for his good judgment in the choice of an extra amusement for the people of Wichita. The members of the Wolfe Stock company enjoyed their night off. The companies of Mr. and Mrs. Wolfe occupied boxes at the concert last night.

**SOUSA PLEASED  
HIS AUDIENCE**

**NEARLY EVERY MEMBER ON THE PROGRAM WAS ENCORED**

**The "March King's" New Powhattan's Daughter Heard Here for the First Time.**

It was a representative audience of Wichita patrons of music which greeted the "March King" yesterday afternoon and last night at the New Auditorium. Mr. Sousa not only arranged the most excellent program ever produced in this city, but he also recognized the ovations of the audience by a lavish bestowal of fitting encores. In fact, many persons in the audience

NOVEMBER 15, 1907.

# SOUSA'S BAND.

Returns to Topeka After Seven Years' Absence.

Gives Two Concerts at the Big Auditorium.

RETAINS POPULARITY

Programme Is Diversified and Generally Satisfactory.

Miss Jeannette Powers Makes a Decided Hit.

Sousa's band returned to Topeka for two concerts at the Auditorium, Thursday after an absence of seven years and made the accustomed hit. There was an average matinee audience and over a thousand persons attended the evening concert. The programmes were arranged with due regard to the wide diversity of taste to be found in the average brass band audience. The numbers ranged from Les Preludes of Liszt, at the matinee concert, and the Peer Gynt suite at night, to the frothiest of the Sousa marches. The encores were all "popular" but the good things were un-hackneyed, so far as western concert audiences are concerned. And really it is about time we were getting a change.

Sousa is undeniably a great leader and his band is one of the best in the business—the people who like a brass band to be a brass band, simply that and nothing more, say The best. But opinions will always differ about such things, and any way comparisons are odious. Suffice it to say that the Sousa band includes a small army of thoroughly trained artists, completely under the influence of their leader who is himself (in spite of the marches) a musician of the highest gifts temperamentally and intellectually. His reading of Les Preludes yesterday afternoon was a triumph. All the best effects of this characteristic effort of the magical and versatile Liszt were brought out by the band, and the interpretation and rendition left nothing to be desired whether as to the intellectual, the emotional, the poetical or the technical requirements of this superb composition. The Peer Gynt suite of Grieg at the evening concert was another magnificent number, given with a grasp and insight, a breadth and power, a vivid conception of the mystical and poetical beauties of this alluring epic which could not have been excelled.

There is no lack in Sousa as a band master. Sousa as a composer leaves something to be desired still. However he got the title of the March King this writer insists that he never earned it. His best march is Liberty Bell and it can't be compared to Sorrentino's Willow Grove or Innes' Love is King. Time was when there was a new Sousa march every other week and everybody whistled it. Of late years they have declined in popular favor and it is safe to say that Powhattan's Daughter heard at both concerts yesterday will not make any tremendous success. Still it has a stirring passage for trombones and is better than some of the others. In his more pretentious compositions, Sousa also falls short of the mark of a great composer. He gets some good effects, but that's because he's a band master

and he seems always to have written to produce the effects, rather than to express any clear, well defined musical concept. The band plays his suites, Looking Upward and The Last Days of Pompeii superbly but they do not stimulate the imagination or linger in the memory.

The band's soloists are all artists of a high order. Miss Jeannette Powers, violinist, who has been with Sousa for a number of seasons and played in Topeka when the band was here last, was enthusiastically received and deserved all the applause her performance elicited. She is a promising young artist and has already achieved much. For a young girl her technique of both the right and the left hand, but especially her bowing which is splendidly bold and free, is unusual. Then, too, she gives evidence of being there with the gray matter—the cerebrum, the cerebellum and the medulla oblongata, and plays, not like a clever automaton merely, but like a woman with a heart and mind. Into the bargain she is pretty, petite and attractive. She'll get along.

Miss Lucy Allen the soprano, has a good big resonant voice, best in its upper register. Mr. Herbert L. Clarke, the cornetist is a finished artist, complete master of his instrument. All of the soloists were well received and responded to encores.

## TOPEKA DAILY CAPITAL

NOVEMBER 15, 1907.

Mr. John Philip Sousa's concert last night was noticeable for the absence of the old comrades. None of the time tired veterans was in line. Our old friend, Tannhauser, was missing. So were William Tell, the Misere from Trovatore, Mr. Mascagni's intermezzo and others of our bosom friends. It is true that Mr. Sousa sneaked in the sextette from Lucia, but it was only as an encore and they don't count. But there was an abundance of the other kind. Waiting at the Church, Manhattan Beach and Experience, to say nothing of El Capitán and The Stars and Stripes Forever, were all in the encore lists. Mr. Sousa seems not to have gotten over the idea that the American public likes its music with foam on the top.

It is four or five years since Sousa last passed this way. Topeka never was more than mildly crazy over the march king. Due largely to fancy press work, the town has thrown a few fits over the Banda Rossa, Innes, Ellery and even Creatore. But even in the hey day of the military band—now some years to the windward—the brass band folk here were never more than mildly curious about Sousa. Still, Sousa keeps a-going while the others breast financial difficulties and are often engulfed. And his band this year is as good and as large as it ever was. Surprising thing that it is, it drew over a thousand people to the Auditorium last night. Five years ago such an audience would have been pitifully small. That was in the days when Sattleman and his Marine band drew four thousand people into the Auditorium and the Banda Rossa came along and gave six concerts in three days, all to paying business. But the manager who draws more than a thousand people to the Auditorium nowadays has to arrest some of them and take them forcibly.

In these days of the March King's novel and grand opera writing the Sousa

music is becoming more popular. One of the heavy numbers of the program last night was the conductor's new Last Days of Pompeii, a suite in three parts, with all of the glitter and pomp of a masterpiece. His only other personal offering to the program was his new march, Powhattan's Daughter. The piece has all of the Sousa verve, but seems not to be quite up to his mark in other respects. Most of the encore numbers, however, were Sousa's own. Probably the very best thing on the program, aside, always, from the sextet, was a little thing by Dvorak. Other notable numbers were Grieg's Peer Gynt suite and the Ride of the Valkyries from Die Walkure.

Time has dealt gently with the March King, and the bald spot, which began to show on the crown of his head back in the Washington Post and High School Cadet days, grows little larger. It was about the size of a silver dollar then, and it is little larger now. And instead of growing fatter as his sun waxes high, Sousa is actually growing thinner and trimmer. All of which is well. For a conductor who is both short and fat can be neither dignified nor impressive.

There have been occasions when the soloists employed by Mr. Sousa verged closely upon the mediocre. But that criticism no longer lies. Each of the three who contribute solo numbers are finished artists. Mr. Herbert L. Clarke is a really remarkable cornetist, Miss Lucy Allen is a soprano of good attainments, and Miss Powers, the violinist, achieved the greatest personal hit of the concert. The audience called her back twice, and was reluctant to let her go even then. Miss Powers is not only young, but she is very graceful and pretty, which may or may not have had something to do with the enthusiasm of the audience. This writer, knowing very little about music himself, is always skeptical concerning the discernment of other people. J. E. H.

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STATE JOURNAL,

THE SOUSA CONCERT

The Famous Band and the Great Leader Pleased the Audience Last Night.

John Philipp Sousa and his famous band gave a concert in the Atchison theatre last night to a small audience. When all other bandmasters are dead and forgotten music lovers will point to John Philipp Sousa as one of the greatest of all band leaders. And he is. Sousa is a modest little fellow, and the absence of contortion work with his baton and arms is a noticeable and admiring feature of his concert. People have gone music crazy over such leaders as Creatore and Sorrentino because they fairly pawed the atmosphere with their gestures in directing their bands. But Sousa is so modest and pleasing in this respect he has his listeners with him every minute of the concert. The only time Sousa gets very enthusiastic is when the big band plays his own compositions. Stars and Stripes Forever, Manhattan Beach, El Capitan and a few other well known marches of Sousa's were played last night. These pieces have worn out their usefulness in the average band long ago, but people like them, and an average audience would rather hear a full programme of Sousa's marches than the classical stuff. Herbert L. Clarke, the cornet soloist, is without a peer. He is really a remarkable cornet player. Miss Lucy Allen is a good soprano singer and has a powerful voice, singing against a heavy band accompaniment.

Miss Powers, the violinist, received as hearty applause from her efforts as did any other number on the programme.

Sousa and his players are not at all stingy with their music, the soloist and the entire band responding to the numerous encores.

A big show before a small audience always makes us nervous. Sousa's band played before a small audience at the theatre last night, but the director was polite and good natured, and played a number of extras. One thing that helped Sousa to fame and fortune is that he is always a gentleman; we imagine this is noted from his audiences every night. . . . It would be an impertinence for any Atchison man to criticise Sousa or his band. He is the only American band master who has played in all the musical centers of the old country, and attracted marked favor. He is a successful writer of music, and for thirty years has occupied the position of America's greatest band master. Many of the country editors criticise him, but they are guilty of an absurdity when they attempt it. His band is the largest and best traveling, although we like the programmes of some of the other band masters better. We are personally fond of Innes, but we never like his programmes. But that is a matter of taste. The programmes offered by these two leaders evidently suit other people, or they wouldn't be famous. . . . Very few of Atchison's musicians were present last night. Why do people pretend to be fond of music, and then fail to attend a concert by Sousa's band? Last night, while walking to the theatre, we passed the home of a well-known local musician. She was banging away on the piano, oblivious to the fact that Sousa's band was at the theatre. Some of the others were no doubt listening to phonographs. . . . While the audience was small, it was particularly well behaved and appreciative. Sousa seemed to be familiar with one of Atchison's weaknesses, and played the sextette from "Lucia" as an extra. Altogether, there were seven extra numbers, in addition to the nine on the programme. We are still regretting because more people were not present to enjoy the best musical event of the season.

SOUSA'S BAND AT THE OLIVER

Many Classical Numbers Introduced in the Programs.

The attendance at the Oliver yesterday afternoon and evening proved that John Philip Sousa was as popular as ever with the Lincoln public. The band had its oldtime dash and precision of attack but the conductor seemed more quiet in his demeanor and was decidedly more ambitious in his choice of selections. The main programs were made up largely of serious classical works and the popular marches were saved as encores. The programs were well arranged but the lighter encores were interspersed helter skelter and sometimes with jarring effect. An instance of the decided inappropriateness of the encore was in the playing of "Waiting at the Church," after Grieg's "Peer Gynt" suite.

For the afternoon program the chief concerted works were Liszt's symphonic poem, "Les Preludes," a scene from Wagner's "Siegfried," Weber's "Invitation a la Valse," and a suite, "Looking Upward" by Sousa himself. These with two or three marches and a soprano and violin solo comprised the program. The evening program was decidedly the most ambitious that Sousa has ever offered a Lincoln audience. The house was crowded, however, with a typical Sousa audience who save the strength of their applause for the dearly loved marches. More of the musical element would doubtless have been in evidence had it been known in advance that Grieg, Richard Strauss and Wagner would be the composers chiefly represented. The Strauss work, "Till Eulenspiegel's Merry Pranks," was entirely new to Lincoln and its delicate fanciful charm was brought out with beautiful effect. Grieg's "Peer Gynt" suite was also interposed in most enjoyable style and the Wagnerian number, "The Ride of the Valkyries," formed a magnificent climax to the evening. A descriptive suite by Sousa, "The Fall of Pompeii" introduced early in the program, had many clever and interesting effects.

Three soloists appeared at the evening concert; a remarkably skilful cornetist, Herbert L. Clark; a soprano with powerful voice and flexible execution, Miss Lucy Allen, and a young violinist, who was particular popular with the audience, Miss Jeannette Powers. Miss Powers responded to a double encore after her number. The first of her extra selections was Schubert's "Serenade" played to a harp accompaniment, and the second a Hungarian dance. The soprano sang for an encore the waltz song from Gounod's "Romeo and Juliet," and the cornetist played "Love Me and the World is Mine." The extra numbers for the band, some of them given as double encores, were mostly Sousa's own marches and were as follows: "El Capitan," "Experience," "The Free Lance," "Stars and Stripes Forever," "Manhattan Beach," the sextette from Donizetti's "Lucia," and "Waiting at the Church."

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MONDAY, NOVEMBER 18, 1907.

THE REGISTER AND LEADER

NOVEMBER 19, 1907.

Although some two or three seasons since his last appearance at the Auditorium in Omaha, John Philip Sousa seems to have lost nothing of his popularity. His continuous program of classic and popular music succeeded in pleasing a large and enthusiastic audience at the Auditorium on Sunday afternoon. It was the largest audience, in fact, that has attended a first concert by any band in Omaha during the last season, which reflects credit on the local management of Mrs. W. W. Turner. The well known band leader is certainly a favorite with the Omaha public. In his inimitable style he amuses as well as pleases. Every programmed number was followed by encore, graciously given, and the encores proved to be the popular marches and other compositions which have made Sousa famous.

Mr. Sousa has a fine organization, one which is under perfect control and responds to his most delicate gesture, of which there are many; even his graceful poses, fanciful and various, have a subtle influence upon the players. The band numbers about sixty and includes a wonderful assortment of instruments. The opening number, "Les Preludes" by Liszt received a dignified rendering, being worked up to a most suitable climax. The Weber-Weingartner "Invitation to the Waltz," and old program number ever a

### Sousa Gets an Enthusiastic Reception

Sousa and his band drew large audiences to the Auditorium Sunday afternoon and evening and sent them away more than satisfied with the splendid work of the famous "march king" and his organization.

Sousa was especially generous with his encores, and every piece on the program had to be followed by one of his marches, enthusiastically demanded by the audiences.

Mr. Sousa's control over his band is perfection itself, and he certainly gets everything possible out of the assortment of instruments.

Miss Jeanette Powers, violinist,

gave numbers that were well liked, and Miss Lucy Allen was the vocalist, the latter possessing a very good voice.

Herbert L. Clarke, an excellent cornetist, was another favorite.

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favorite, was brilliantly played, but at a tempo somewhat too fast to permit of the customary charm possible in this composition. The "Smithy Scene" from "Siegfried" by Wagner gave a concert number not frequently heard.

Mr. Sousa's own work, "Looking Upward," was another novelty here, descriptive in character, in which some effects pleasing to the audience were introduced. "The Gipsy" by Game and "Powhattan's Daughter" by Sousa were two new works which proved interesting.

Miss Lucy Allen dramatic soprano, the possessor of a beautifully clear and pleasing voice, gave an artistic and sympathetic rendering of "Elizabeth's Prayer" from "Tannhauser" by Wagner. Miss Allen shows excellent training and intelligence in her style, which is virile in character yet tempered with finesse and beauty in the soft passages. As an encore the Waltz song from "Romeo and Juliet" by Gounod was given in a graceful and effective manner. Miss Allen has sufficient volume of voice without being obliged to force it, however, which at times mars the beauty of her high tones.

Miss Jeannette Powers, violinist, gave a good interpretation of "Adagio and Moto Perpetuum" by Ries. She possesses a clear, well balanced technique, but occasionally lacks surety of attack. Her playing of the Second Nocturne by Chopin as an encore gave her ample opportunity for a display of the emotional side of her art. She showed, however, a lack of abandon. With the harp, which made a beautiful accompaniment, there was an opportunity for poetic rhythmic effects which might have been carried further.

Mr. Herbert L. Clarke did some astonishing playing on the cornet, his work being noticeable for clearness of execution and beauty of tone.

The evening program presented numbers of greater musical interest, but was not quite as well attended. Enthusiasm was not lacking and in several instances double encores were given. "The Last Days of Pompeii," another suite by Sousa, proved more interesting and of more merit than the one given in the afternoon, and "Till Eulenspiegel's Merry Pranks" by R. Strauss was most gratefully appreciated by music lovers who hear too little of that great composer's works, Mr. Sousa giving it a very dramatic reading. The soloists repeated their successes of the afternoon, Miss Powers giving a double encore. It was a disappointment to hear almost without exception the same encores throughout the evening as given in the afternoon and the "Ride of the Valkyries" by Wagner was taken at a disgracefully fast tempo. A. M. B.

### Sousa's Band at the Auditorium.

The two concerts given by Sousa and his band yesterday at the Auditorium were well patronized by lovers of band music.

The afternoon program was much better in point of selection of numbers presented than the evening's. It is hard at best for a brass band to render to the satisfaction of music-lovers the numbers which have been made sacred by orchestras, but Mr. Sousa gets all there is out of the instrument under his wonderfully capable baton.

Miss Jeannette Powers played her way into the hearts of her audiences at both matinee and evening performances. At the matinee she gave, in a delightful manner, Ries' "Adagio and Moto Perpetuum," and the evening Geloza's Caprice "Slav," responding to an encore with Schubert's Serenade, played in good style. Her bowing is very good, but she lacks in poise, which will probably come with time.

Miss Lucy Allen is the possessor of an immense voice of very good range, but strained in manner of singing. She is apt to keep a little lower than the highest tones demanded, and too much given to sliding from one tone to another. Despite these disadvantages, she pleased the audience very well by her rendition of "Elizabeth's Prayer" from "Tannhauser" at the afternoon concert, and Meyerbeer's "Roberta" at the evening.

Mr. Clarke is a fine cornetist—a good clear, beautiful tone is heard from his cornet.

Mr. Sousa was, as ever more than gracious with his encore numbers, giving all the old popular airs as well as many new ones. His most interesting number on the evening program was the Strauss number "Till Eulenspiegel's Merry Pranks." The afternoon program was dignified by the opening number, "Les Preludes," followed by several of Wagnerian numbers. Mr. Sousa gave several of his more intricate compositions which were very interesting, showing what a bandmaster can do in heavier work as well as the catchy march. J. McC.

### Auditorium—Sousa's Band—

Who, indeed, can draw such tremolos and staccatoes and quiverandos, such attacks, such crescendoes and diminuendoes from brass and reed as John Philip Sousa! It is doubtful if Des Moines ever heard, or rather had an opportunity of hearing, a band concert in which color, magnificent execution, perfect technique and diversity of selection were so completely fused in a general harmonic result as at that of last night at the Auditorium. Mr. Sousa has perfected a wonderful organization—the ideal band—which passes easily from orchestral effect into the simulation of the pulsing sweep of a great pipe organ; from the clash of straining brass to the dulcet note of the flute; from the grandiose ensemble of thirty instruments to the lilting melody of the harp.

"The Last Days of Pompeii," one of Mr. Sousa's most pretentious works, is a striking example of descriptive music. The auditor lives for the time being in the fated city, feeling the throb of the streets, the gayeties of the oblivious residents as they follow their daily diversions; then comes the blowing out of the volcano's head, the streaming of the lava, the horror, the frenzy of the populace, the death of Nydia and darkness—the silence of the submerged city and rest. The overture, "Kaiser," by Westmeyer, is impressive. Strauss' exquisite "Till Eulenspiegel's Merry Pranks" was well executed. The Grieg music from Peer Gynt, including "Morning," "Asa's Death," "Anitra's Song," and "In the Halls of the Mountain King," would have assuredly drawn the full voiced approval from the lamented composer himself, had he been there.

The concert concluded with the wild melody of "The Ride of the Valkyries" as they whistled through the skies on the road to Valhalla, taken from Wagner's "Die Walkure."

Herbert L. Clark is a cornet soloist of exceptional merit. His "Rondo Caprice," written by himself, was admirably done.



...Roberto" with considerable skill. Miss Allen's voice is an example of how careful training will cover up a lack of native color of tone. Miss Jeannette Powers gave an artistic interpretation of Wagner's violin solo from "Slav." Between numbers Mr. Sousa responded to encores, presenting popular pieces.

It was a concert of great merit, exuberantly patronized.

# NATIONAL AIRS ARE NOT COPIED

JOHN PHILIP SOUSA SAYS SUCH TALK GIVES HIM A PAIN.

FOREFATHERS RESPONSIBLE

ADMITS TUNES ARE BORROWED, BUT SAYS "WHAT OF IT?"

Noted Bandmaster Does Not Want His Work Made National Song By Proclamation of Congress.

"America hasn't copied the airs to her national songs any more than the rest of the countries of the world," said John Philip Sousa, bandmaster, composer, author and millionaire, last night. "It pains me when people say that America has adopted the tunes of other countries for her national airs. This country cannot help it because our forefathers started to sing 'America' to an English tune. It has simply grown upon us as naturally as our ears have. Of course, 'The Star Spangled Banner' is supposed to be and is the national song of America, but the tune to 'The Star Spangled Banner' is sung to the national songs of seventeen countries of the world. It originated in England as a drinking song.

"O, why don't I write the national song? Well, maybe I have. How about the 'Stars and Stripes Forever?' In my opinion that is one of the national songs of America. All the kids are taught to sing it at school, and upon most patriotic occasions the bands play it."

"But your 'Stars and Stripes Forever' hasn't been named by congress as the national song like 'The Star Spangled Banner.'"

### Don't Care for Congress.

"What do I care for congress," continued the bandmaster. "I wouldn't want congress to say that my song shall be the national air. If the people want it I am glad if they adopt it, but I don't want congress to make the 'Stars and Stripes Forever' the national song by proclamation—why, you haven't got a cigar. Sure you want one," he said, as he rushed to the telephone in his room at the Savery.

"Hello, send up a gentle bell boy and be mighty sure that he's gentle," said Sousa.

"Come in," as the bell boy rapped on the door. "I want some cigars. Some cigars that I can smoke. A mild cigar without a fifty cent open work band around it. I want the best you have."

"What price?" asked the boy.  
"If your best cigar is a penny I want it and if it is \$3 I want it."

"How many?"  
"Why, as there are only two of us I think that two cigars will be enough to start with. I seldom smoke more than one at a time. Now remember I want the best mild cigar you have and see if you can get them up here without straining your intellect."

"Now as I was saying," he continued as the bell boy left. "If a man would come to me and say 'I have proclaimed that you shall play my song' I would reply 'Please go to the devil.' So it is with the people. Congress cannot say what song the people of this country must sing."

"Yes; rag time has had its funeral, just as currency is at present. I haven't played a rag time piece this season and it's simply because the people don't want it. I used to play it. I do not discriminate between rag time and opera or anything else. If I find something artistic I will play it if the people like it."

"Rag time music had the gout or dyspepsia long before it died. It was overfed by poor nurses. Good rag time came and then a half million imitators sprung up and as a result the people were sickened by the numerous imitators and their 'stuff.'"

"But I want to take about money, since it is such a scarce article. How is Des Moines on the financial situation? Judging by my matinee crowd, everything is checks in Des Moines. I see no reason for the people getting frightened, although they are in many cities over the country. I believe that this stringency is like the hooping cough epidemics, it will blow over shortly and leave the people better than ever before."

*Des Moines Capital*

NOVEMBER 19, 1907.

## The DRAMA DAY BY DAY

Sousa and his band appeared twice in concert at the auditorium yesterday to small audiences. A Sousa concert is filled with the joy of music. There is little to be added to the praise that has already been bestowed upon the "march king." Of the glorified ideal of a military band, John Philip Sousa can gracefully hold his laurels, and probably will continue to do so until his classic whiskers are a great deal grayer than they are today.

The programs given yesterday were probably the most interesting Mr. Sousa has presented in Des Moines, and the method of selection suggests how good a musician Sousa is. Not a single number but was within the somewhat limited possibilities of reed and brass choirs. The Sousa suite, "Looking Upward," given at the matinee was a delightful bit of scoring, and the "Peer Gynt" suite, by Grieg, was a particular feature of the evening performance. Sousa's new march, "Powhatan's Daughter," was played at both performances, and proved a worthy successor to a long line of entrancing marches.

The classic numbers on the program represented only a solid foundation upon which through a constant succession of encore demands Sousa built up the edifice of pleasure for those who relish the emotional content of music. The sequence of these encores has in itself become an art with Sousa, and though occasionally he may utilize the most trivial subject, it is never without adding to it something of charm and a touch of the art of music. The Sousa two-steps, some of which have been aggrandized into national music, were nearly all given with their quick martial strains and their stimulating effect on jaded and tired nerves.

John Phillip Sousa with his band delighted two large audiences at the Auditorium Monday afternoon and evening. As usual he entranced those who heard. The beauty of Sousa's music never grows less glorious. He triumphed greatly when he interpreted massive productions by Grieg, Wagner and others, but completely when he directed his great band to play his own compositions. "The Stars and Stripes Forever," played as an encore, brought forth a cheer as the first chord was struck. As encores Sousa played practically all his own composition marches.

The arrangement of the band was magnificent. There were forty-eight instruments on the stage. The interpretation of the music was superb. Programs both afternoon and evening were carefully selected and admirably executed.

Mr. Herbert L. Clarke elicited great applause for his cornet solo work. His tones were clear and he probably reaches the highest tones ever played by a cornetist in Des Moines. Miss Lucy Allen, as soprano soloist was a revelation. Her voice is sweet and strong. Her trilling work was undoubtedly the best heard from any visiting singer for many months. Miss Lucy Allen demonstrated her perfect mastery of the violin.

**JOHN PHILIP SOUSA.**

and his band appeared at the Mason last night, presenting the finest concert of band music ever heard in this city. Never before has Mason City heard such a concert as that of last night, perfect in technique, and filled with wonderful color and expression, while the great conductor held his monster band in close touch and swung lightly, almost liltingly and with consummate grace from the crash of drums and the full orchestra pouring forth oceans of melody to the soft voiced harp with its liquid tinkling refrain. Words in praise of the "March King" seem almost superfluous for so much of praise has been written about him that really nothing now remains to be told.

His wonderful ability as a musician is proven by the selection of his program, all the selections easily within the reach of the instruments of his band. The set concert mostly of classic gems, was only the framework of the entire program which the insistent and frenzied encores demanded. The encores were distinguished largely by the spirit of martial feeling and many of his famous marches and two steps thrilled his hearers as they always have in former days. Those who love the stronger element and emotional influences of music were charmed by the encores. "Waiting at the Church" was a clever comedy in music and involuntary smiles greeted the queer freaks of the rendition by the monster band. The features of the program was the "Peer Gynt" suite. Grieg's wonderfully emotional and soulful composition was rendered in a way which would have charmed the most critical. The strange mixture of the care free and the melancholy in the Teutonic peoples of North Europe is admirably illustrated in Strauss' "Till Eulenspiegel" and the great composer should not have asked a more perfect rendition. "The Last Days of Pompeii" is a wonderful bit of descriptive music. One hears the foot falls of the light hearted sons of Italy on the marble pavements, the throb and the pulse beat of the great sunny city, the appealing song of the blind Nydia, with its nameless element of longing and yearning for the light, the awe inspiring crash of the volcano as the eruption begins, the terrible flight of the terror stricken people, the voice of the sea calling the blind girl, her death and rest. Sousa's wonderful composition is to music what Bulwer Lytton's great story is to literature. "The Ride of the Valkyries" from Wagner's "Die Walkure" was permeated with the spirit of wild savagery and barbarism, hero worship and superstition, which is characteristic of the ancient

Teutonic religion. The ride of the heroes to Walhalla and eternal glory and ease, from the horror and pain of the battle field, guided by the Valkyries gives the theme and Wagner seems almost to have bridged that chasm between the earth and the sky and to have reproduced in music that wild ride toward the stars.

color. Miss Jeanette Powers in her violin solo, caprice "Slav" by Gelsolo was the faultlessly perfect artist. The rendition was a gem, perfectly cut, highly polished, cold, white and sparkling, but the Schubert's Serenade which she played as an encore was the same perfect gem with wonderful fire, a splendid riot of color, and a deep emotional feeling, which went to the heart and soul of every hearer with unflinching and irresistible appeal.

**MASON CITY GLOBE**

**AIRS ARE NOT COPIED**

**JOHN PHILIP SOUSA SAYS SUCH TALK GIVES HIM A PAIN**

**FOREFATHERS RESPONSIBLE**

**Denies Patriotic Tunes Came From Other Countries—Noted Bandmaster Does Not Want His Work Made National Song by Proclamation of Congress.**

John Philip Sousa, who gave a superb concert at the opera house last evening had this to say in an interview as to our national airs:

"America hasn't copied the airs to her national songs any more than the rest of the countries of the world," said John Philip Sousa, Bandmaster, composer, author and millionaire, last night. "It pains me when people say that America has adopted the tunes of other countries for her national airs. This country cannot help it because our forefathers started to sing 'America' to an English tune. It has simply grown upon us as naturally as our ears have. Of course 'The Star Spangled Banner' is supposed to be and is the national song of America, but the tune to 'The Star Spangled Banner' is sung to the national songs of several countries of the world. It originated in England as a drinking song.

"O, why don't I like the national song? Well, maybe I have. How about the 'Stars and Stripes Forever' In my opinion that is one of the national songs of America. All the kids are taught to sing it at school, and upon most patriotic occasions the bands play it."

"But your 'Stars and Stripes Forever' hasn't been named by congress as the national song like 'The Star Spangled Banner.'"

**Don't Care For Congress.**

"What do I care for congress," continued the bandmaster. "I wouldn't want congress to say that my song shall be the national air. If the people want it I am glad if they adopt it, but I don't want congress to make the 'Stars and Stripes Forever' the national song by proclamation.

"Yes; rag time has had its funeral, just as currency is at present. I haven't played a rag time piece this season and it's simply because the people don't want it. I used to play it. I do not discriminate between rag time and opera or anything else. If I find something artistic I will play it if the people like it.

"Rag time music had the gout or dyspepsia long before it died. It was overfed by poor nurses. Good rag time came and then a half million imitators sprung up and as a result the people were sickened by the numerous imitators and their "stuff."

**The Program.**

Who, indeed, can draw such tremolos and staccatoes and quiverandoes, such attacks, such crescendoes and diminuendoes from brass and reed as John Philip Sousa! It is doubtful if Mason City ever heard, or rather, ever had an opportunity of hearing, a band concert in which color, magnificent execution, perfect technique and diversity of selection were so completely fused in a general harmonic result as that of last night at the Wilson. Mr. Sousa has perfected a wonderful organization—the ideal band—which passes easily from orchestra effect into the simulation of the pulsing sweep of a great pipe organ; from the clash of straining brass to the dulcet note of the flute;

from the grandiose ensemble of thirty instruments to the liltng melody of the harp.

**Descriptive Music.**

"The Last Days of Pompeii," one of Mr. Sousa's most pretentious works, is a striking example of the descriptive music. The auditor lives for the time being in the fated city, feeling the throb of the streets, the gaieties of the oblivious residents as they follow their daily diversions; then comes the blowing out of the volcano's head, the streaming of the lava, the horror, the frenzy of the

# Journal

The attraction at the Faribault theatre last evening was "Sousa and his Band". That tells the tale and no further comment is necessary. Every seat in the house was sold long before the concert began and an audience more enthusiastic and one that enjoyed itself more, would be hard to find. Sousa was most gracious in respond-

ing to encores, playing two and three, after each number on the program. Of especial beauty was the second number "Nydia" in the Suite, "The Last Days of Pompeii, and the "Peer Gynt" Suite by Grieg. "The Ride of the Valkyries, from Die Walkure, Wagner was also splendidly given.

Mr. Herbert L. Clark, cornet soloist, gave "Rondo Caprice," one of his own compositions and responded to an encore, playing "Love Me and the World is Mine."

Miss Lucy Allen soprano, sang "Roberto" by Meyerbeer. Miss Allen has a clear, strong and sweet soprano voice and gave great delight. She also responded to an encore singing a popular air "I've Made My Plans for the Summer" and in response to prolonged applause sang Browning's, "The Years at the Spring".

Miss Jeanette Powers, violin soloist gave Caprice "Slav" by Gelos, as an encore played a Hungarian Dance and by special request "Schubert's Serenade" with harp accompaniment. Every number was above criticism and greatly enjoyed. Sousa and his "Stars and Stripes" fairly carried one of their feet. As a finale the band played "The Star Spangled Banner", the audience standing throughout the number.

—Hathaway

place, the death of Nydia and the silence of the submerged city and rest. The overture, "Kaiser," by Westmeyer, is impressive. Strauss' exquisite "Till Eulenspiegel's Merry Pranks" was well executed. The Grieg music from Peer Gynt, including "Morning," "Asa's Death," "Anitra's Song," and "In the Halls of the Mountain King," would have assuredly drawn the full voiced approval from the lamented composer himself, had he been there.

The concert concluded with the wild melody of "The Ride of the Valkyries" as they whistled through the spies on the road to Valhalla, taken from Wagner's "Die Walkure." Herbert L. Clark is a cornet soloist of exceptional merit. His "Rondo Caprice," written by himself, was admirably done.

Miss Lucy Allen, the soprano soloist, rendered Meyerbeer's "Roberto" with considerable skill. Miss Allen's voice is an example of how careful training will cover up a lack of native color of tone.

Miss Jeannette Powers gave an artistic interpretation of Wagner's violin solo from "Slav," and responded with Schubert's Serenade with most charming effect. Between numbers Mr. Sousa responded to encores, presenting popular pieces. It was a concert of great merit, exuberantly patronized.

## New Ulm, Minnesota

27. November 1907.

— Das am letzten Mittwoch Nachmittags in der Turnhalle stattgehabte Sousa-Concert gewährte allen Besuchern in Aussicht gestellten musikalischen Hochgenuss in reichstem Maße. Die geräumige Halle war bis auf den letzten Stehplatz mit Zuhörern angefüllt, von denen viele von auswärts gekommen waren, um sich die Gelegenheit nicht entgehen zu lassen, die berühmte Capelle zu hören. Sousa verdient ohne jeglichen Rückhalt den ihm als Dirigent und Komponist zu Theil gewordenen Ruhm und die von ihm mit seiner 50 Mann starken Capelle zum Vortrag gebrachten Musiknummern konnten nicht übertroffen werden. Die Leistungen waren für das Publikum überwältigend und rissen dasselbe, wie der riesige Applaus bezeugte, mit sich fort. Auch die Solisten, die sich in Sousa's Begleitung befanden, leisteten Vorzügliches und verdienen rühmend erwähnt zu werden.

# SOUSA SAYS TOURING IS NOT EXACTLY PLAY

## But He Brags About Getting Seven Hours' Sleep in Past 24 Hours.

### LARGE ATTENDANCE

- .....
- SOUSA PROGRAM TONIGHT.**
- Overture—"Kaiser" ... Westmeyer
  - Cornet Solo ..... Clarke
  - Herbert Clarke.
  - Suite—"Last Days of Pompeii" ..... Sousa
  - Soprano Solo—"Roberto"—Meyerbeer
  - Miss Lucy Allen.
  - "Till Eulenspiegel's Pranks"—Richard Strauss
  - Suite—"Peer Gynt" ..... Grieg
  - "Powhattan's Daughter" (new) Sousa
  - Violin Solo..Miss Jeannette Powers
  - "Ride of the Valkyries.... Wagner
- .....

Though he arrived at 4 o'clock this morning, John Philip Soust found St. Paul's latchkey out, and walked right in and proceeded to make himself comfortable.

And comfortable he was, as vigorous as a young athlete and as strenuous as it becomes a loyal Washingtonian to be.

"Seven hours of sleep and rest out of the last 24," bragged the man who made two-steps famous. "Isn't that great?"

The Daily News wasn't so sure about it until Mr. Sousa, in his softest Andalusian accents, explained that touring the West with a band is pretty near all work and no play or rest.

But when Mr. Sousa wearies of working 18 and 20 hours a day he may retire and feel assured that no wolf will track him to his door.

The man who wrote "El Capitan" is worth more than \$500,000 in cold cash, has a beautiful home at Ocean Grove, N. J., and he owns considerable real estate.

Remembering these things, The Daily News wanted to know, you know, why the "March King" chose to work rather than play.

"I love music," he said. "I love my work both as conductor and as composer, and I like to meet the American people. I like to play for them—they are the most appreciative people in the world. Rest is death to ambition. I am ambitious. I shall work always."

Sousa played to a good-sized audience this afternoon at the Auditorium.

# SOUSA STARTS ALL ST. PAUL HUMMING

## 'Powhattan's Daughter' and Other Airs Delight Crowds.

### SOLOISTS MAKE A HIT

St. Paul has a new tune to hum—Sousa was in town Thursday and played his new march, "Powhattan's Daughter," at the Auditorium.

He played a great many other things, too, at his afternoon and evening concerts—classic and popular airs, and all of the favorite Sousa marches—"El Capitan," "Stars and Stripes Forever," "Manhattan," and some others.

Bandmaster Sousa brought three first-rate soloists with him this year—Miss Jeanette Powers, violinist; Miss Lucy Allen, soprano; Herbert L. Clarke, cornetist.

Both concerts were well attended, the upper galleries were filled for the matinee, and in the evening there was a typical Sousa audience, great in numbers, greater in enthusiasm.

### ST. PAUL DISPATCH NOVEMBER 22, 1907

#### The Sousa Concerts.

The remarkable versatility of John Phillip Sousa and his band of musical artists sets them apart from other organizations of their kind. It is as if Mr. Sousa had chuckled softly to himself away back in the early nineties when every schoolboy was whistling the "Washington Post" march, and said "Just watch me; wait and I shall one day give you some Beethoven and Wagner that will make you think—and not longingly—of Thomas' orchestra."

Wagner and Liszt and Richard Strauss and Dvorak and Grieg passed in dignified review before the delighted senses of the two large audiences yesterday at the Auditorium. There was no Beethoven, but even the Fifth symphony would have been deemed superfluous by an audience that marveled at the vivid tone painting in the four movements of the "Peer Gynt" suite, or the realism of "The Ride of the Valkyrie." Mr. Sousa's fine body of players have not only gained a new poise and a new breadth of musicianship in their experience beyond seas, but they have listened in classic groves.

It is a superb band, incomparably finer than in the old days, when one heard "El Capitan" for the first time. Its precision is absolute; the band plays as one man, and yet it is full of individualism and individual talent. The suites served to reveal some astonishing operations in music.

It is not likely that St. Paul audiences have ever before heard such drumming as that which is incorporated in one of Mr. Sousa's own compositions "Looking Upward," played at the matinee. There was a pause in the swift revelry of the night, and the crisp frosty atmosphere was cut by the sound of a distant roll, like a wind very far away. Nearer and nearer it came, until the whole house was enwrapped in the fury of the elements. Twice the marvelous crescendo and diminuendo, and then the invisible drummer and his drum melted into the musical story of the soldier and the maid, which Mr. Sousa calls "Mars and Venus."

As music, his new descriptive work cannot be said to have great merit. Catchy tunes and a beating rhythm make his metier, and Straussian form—or formlessness—does not admit of these popular qualities. Mr. Sousa is not a master of orchestral coloring, despite his power of reproducing in his band the orchestral writing of other composers, and his Pompeian suite is not another "Heldenleben" or a "Death and Transfiguration," but in Richard Strauss' immensely clever musical description of "Till Eulenspiegel's Merry Pranks" the conductor gave a reading that, for spirit and realism, was not to be surpassed. Of course, those who are sticklers for the chastely symbolic in interpretive readings, may find Mr. Sousa too realistic—that his Valkyrie really rode, and that his Vesuvius really vomited forth fire and flowing lava.

The two concerts held nothing better than the forge scene from "Siegfried" and Liszt's "Les Preludes," both of which were performed in the afternoon. The beautiful bit from the "Nibelungen Ring" was rendered with a delicacy of tone a richness of background and a nobility of expression recreated the forest atmosphere, the lifted arm of the hero, the fire and the forging strokes by which the broken blade was renewed and filled with magic power. The reading was not in any sense ordinary, even though the violins were clarinets and some other instruments were substituted for those indicated in Wagner's score. The truth is that Wagner suffers far less in passing from the orchestra to the band of fine quality than do most composers. "The Ride of the Valkyrie" proved this in the evening. No less melodious and

musical was the band's reading of Liszt's "Les Preludes" with its poignant questioning. The work must needs have lost some of its mysterious suggestiveness in the transition from orchestra to band, but it lost none of its more obvious beauties.

Mr. Sousa will have all Americans or none among his admirers, therefore, he alternates his classics with his rhyiming, romping two-steps and marches, and you may listen to one or the other, or both.

Besides the clever composer-cornettist, Herbert L. Clarke, there are two young women soloists with the band. Miss Allen has an excellent voice and sings light arias and songs in rather a heavy way, and Miss Power plays the violin almost as beautifully as if her name ended with two l's instead of a "w."

The audiences were large, particularly the evening audience, and very enthusiastic, and the band was generous in its responses. At the evening concert the two balconies were filled to overflowing. It cannot be truthfully said that the band found perfect acoustics in the Auditorium. In certain sections the acoustics are very good, in others they produced some confusion of sound.

M. K. B.

### SAINT PAUL PIONEER PRESS: NOVEMBER 22, 1907.

#### At the Auditorium: Sousa's Band.

Sousa, the march king, and his wonderful band gave two remarkable performances at the Auditorium yesterday, playing to crowded houses at both concerts. At the evening concert in particular the vast Auditorium was practically filled, the balconies and galleries being banked in solid rows with people, and the parquet was comfortably filled.

Sousa is said to possess the happy ability of selecting a program which pleases all classes, and last night's concert certainly demonstrated the fact. The program ranged from the "Ride of the Valkyries" from Wagner's "Die Walkure" to the popular street song "He Walked Right In and Turned Around and Walked Right Out Again," the latter, by the way, making an immense hit on account of the highly unique and clever manner in which it was played.

The house was wildly enthusiastic, all numbers receiving a tremendous ovation, but Sousa's own compositions, noticeably his marches, were overwhelmingly popular, and when his famous "Stars and Stripes" thundered through the building the applause was deafening. "El Capitan," "Experience" and "Manhattan Beach," all strong favorites, were welcomed, and a new and exceedingly pretty composition which resounds with Sousa's stirring tone phrases met with riotous favor.

# MINNEAPOLIS JOURNAL.

November 22, 1907.

## SOUSA AND BAND ARE HERE

Great Composer and Conductor to Play This Afternoon and Evening.

Sousa and his big band reached Minneapolis this morning for the two concerts this afternoon and evening in the Auditorium. The concerts given yesterday in the St. Paul Auditorium were triumphant successes. Upon both occasions the big audience room was crowded with enthusiastic admirers of the band. Every number on the two fine programs was encored and to nearly every recall Sousa responded with one of the swinging marches with which his name is associated.

"Powhatan's Daughter," the new Sousa march, was played on both programs, as it will be here, and was pronounced the true Sousa article, comparable with "The Stars and Stripes Forever" and "Hands Across the Sea."

Sousa's three soloists are all making great personal successes this season. The violinist, Miss Jeannette Power, and the famous cornetist, Herbert L. Clarke, were with Sousa when he last played in Minneapolis in March, 1906. The new soloist is said to be a charming soprano singer. She is Miss Lucy Allen, a New England girl, and a discovery of Mr. Sousa's, who has brought out during his long career more American artists than any other one man.

In the evening she sang "Roberto," by Meyerbeer, and gave the same encore. Jeannette Powers, a dainty maiden but a scholarly violinist, was quite the popular soloist and carried off the honors gracefully. She has something that few feminine violinists have, and that is tone. Her instrument seems possessed of a heart and soul. In the afternoon she gave a Ries solo, "Adagio and Moto Perpetuum," with spirit and feeling; responded with Chopin's "Nocturne No. 2," played with a harp accompaniment that was capably handled by W. A. Chase. The Gelsos "Slav" Caprice of the evening was followed by Schubert's "Serenade."

The cornet solos, "Sounds from the Hudson" and "Rondo Caprice," both written by their interpreter, were followed by "Love Me, and the World is Mine." Herbert L. Clarke has been with the band for several years and is a cornetist who is worthily popular.

## NEWS

NOVEMBER 22, 1907.

## SOUSA MAY QUIT

Great Composer May Give Up Traveling.

Sousa will give what will perhaps be his last concert in Minneapolis this evening at the Auditorium. The well-known composer and director has announced his determination to give up traveling, and devote his time to writing books and music for musical comedies.

Many parties have been made up for the concert this evening, which will include many of Sousa's best works, and selections by famous composers.

NOVEMBER 23 1907.

## TRIBUNE

### AUDITORIUM.

The thrill that a brass band awakens is a bit different from any other thrill that the concert-goer ever feels—and **Two Concerts by Sousa's Band.** Sousa's band is a bit different from any other band. "The March King" played a matinee and an evening engagement in the Auditorium, yesterday, to good houses, and everyone, according to the old custom, was ready to declare the band better than ever.

He is the same Sousa, with possibly a little less hair and a little less waist line; but he has the same flexible bow, the same high heels, the same immaculate white gloves, the same strictly Sousa-esque gestures of conducting, and the same band.

His band is really an orchestral organization of some thirty reeds against nineteen brasses. The compensation and balance of tone is wonderful, a company of alto and bass, clarinets taking the places of second violins and violas in an orchestra—the leader himself numbers from an orchestral score with marvelous effect.

Sousa is a masterly musician and a composer who is thoroughly in earnest about his art, but it is next to impossible to take him seriously when his "humor" reaches the point of sandwiching in "The man walked right in and turned around and walked right out again" and "There was I a-waiting at the church," with the "Peer Gynt" suite and such. There were two Sousa suites on the programs that were worthy of notice; the "Looking Upward" suite and "The Last Days of Pompeii;" the last named was composed five years ago and is its master's "best beloved" of all the music he has written.

The afternoon program contained the Liszt symphonic poem, "Les Preludes," a new Idyl by Godard, the "Pan Pastoral" that has the breath of the woodlands and the rustling of tender leaves in its notes, and the Weber-Weingartner "Invitation to the Dance," which was read from the full orchestral score, and given with marvelous effect.

Miss Lucy Allen, a large woman with a large soprano voice, sang "Elizabeth's Prayer" from "Tannhauser" with good effect, and responded to the encore with the "Waltz Song" from "Romeo and Juliet."

violinist, Sousa has two artists of finished ability. Miss Allen's "Roberto" won her a place in the hearts of the audience, and Miss Powers' rendering of Schubert's beautiful "Serenade" hushed the vast house into a rapt silence.

Herbert L. Clarke, cornetist, is another artist of marked ability. His two solos, "Rondo Caprice," an exceedingly difficult piece, and the more simple, dreamily pretty "Love Me and the World is Mine," showing that, as usual, the march king has picked his cornetist with rare care.

The program, opening with the overture "Kaiser" and including Sousa's suite "The Last Days of Pompeii," Strauss' "Till Eulenspiegel's Merry Pranks," the "Peer Gynt" suite by Grieg, and closing with Wagner's powerfully graphic "Ride of the Valkyries," was highly finished and replete with Sousa's marches, and was the kind that can't help being a marked success.

The afternoon performance was of the same high standard as that of the evening, including the symphonic poem "Les Preludes," one of Liszt's masterpieces; Sousa's suite "Looking Upward," the smithy scene from "Siegfried" and Sousa's ringing "Free Lance," together with the cornet and violin solos and a soprano solo by Miss Allen. Several other descriptive compositions, just enough to balance the program to a nicety, completed the afternoon concert.

## MINNEAPOLIS

EVENING TRIBUNE:

NOVEMBER 22 1907.

## "BIG BRASS BAND" HERE

SOUSA AND HIS FAMOUS PLAYERS IN MINNEAPOLIS.

March King Praises Fine Auditorium and Tells of Weird Halls in Which He Is Occasionally Required to Play.

Sousa and his band of 55, with three soloists, arrived in Minneapolis this morning from St. Paul, where they gave two concerts to large and enthusiastic audiences yesterday.

The great bandmaster appeared at the head of his splendid musical organization at the Auditorium this afternoon and will give a brilliant program there this evening.

"It seems good to be back in Minneapolis again," said Mr. Sousa to The Tribune this morning. "It is nearly two years since we have been here. Minneapolis is not only a city of music lovers, but is made especially pleasant by its fine Auditorium, one of the most satisfactory music halls in which I have ever played. I could tell you some amusing experiences of places through the West in which I have been required to play. Small churches and halls, badly lighted and ventilated, and as for acoustics—there wasn't one single acoustic to be found in them."

"The band is being well received everywhere this season and I think I have the finest body of musicians in the

band's history. However, Minneapolis people will have to judge of that for themselves. I hope they will think so."

# Bing! Bang! Sousa's Great Band Delighted Huge Crowd

## SOUSA TELLS REPORTER THAT HE HAS NEVER DANCED.

"I never danced in my life," said John Philip Sousa to The Daily News Friday afternoon.

This is rather a remarkable statement for one who is the waltz king of the world. The reporter told Sousa that a Minneapolis minister had recently attacked dancing.

### SIN TO DANCE OUT OF TIME.

"The only sin I see in dancing is when someone dances out of time with my music. It is not only a sin, but the person should be arrested for it," he continued.

"There can be just as much peace in the ballroom as there is in the sanctuary.

"I would like to ask any minister if he has danced and then felt guilty afterward; if so, it is a sin. Any person who feels guilty after they have danced, should not dance again.

### HE KNOWS THE BIBLE.

"This question has puzzled the minds of men and women all through the ages. The story in the Bible, in reference to the dedication of the temple of Solomon, says the ladies danced.

"There is no room for controversy on this subject. Those who dance will never see any harm in it, while those who do not, will find fault with it."

Those who attended the concert given by Sousa's band at the Auditorium Friday evening decided that the march and waltz king is as popular as he ever has been with Minneapolis music lovers.

Each number was received with much applause and the usual number of encores was given. A number of the bandmaster's latest selections were also heard. Mr. Herbert Clarke, the cornet soloist, acquitted himself admirably and doubtless he is the best cornetist Minneapolis has heard in some time.

The novelty of hearing Grieg's music for "Peer Gynt" rendered by the band pleased the audience. The brasses were used to render striking effects in the Anitra dance. "Asa's Death" proved to be a remarkable number as rendered by Sousa.

The Auditorium was filled.

## MINNEAPOLIS JOURNAL.

November 23, 1907.

### AMUSEMENTS

#### Auditorium—Sousa Concerts.

Sousa, the incomparable march king, with his famous band, gave two concerts in the Auditorium yesterday, afternoon and evening, before large and demonstrative audiences. The charm of Sousa's marches is irresistible thru the vigor of their rhythms, the careless candor of their melodies and the unmistakable spirit of true American humor that pervades them. In conducting them Sousa is at his best. He does it with such military elegance and breeziness, as if leading in some pleasant every-day exercise, and his mannerisms fit this style snugly.

The genial conductor pleased the ears and gladdened the hearts of his audiences with almost every march that has made Sousa and his country famous, from the "Washington Post" to the brand new "Powhatan's Daughter." The latter bids well to become as popular as any of its predecessors, altho, to judge from the demonstrations of yesterday, "Stars and Stripes Forever" is still the reigning favorite.

There was scarcely a waltz on the programs, Weber-Weingartner-Sousa's "Invitation a la Valse" being the only one. But this is not to be wondered at in a time and country where people dance the waltz steps to the tune of military marches. The alluring waltz strophes of "The Merry Widow" that are now turning the tide the world over, did not reach us, and Sousa, for once, failed to be the first man in the field.

Sousa as a composer, outside of the march sphere, has not arrived as yet. He is ambitious and should succeed. The suites played upon this visit, "Looking Upward" and "The Last Days of Pompeii," prove him expert in dynamics and coloring, but leave, as most so-called program music, much to be desired from the viewpoint of a deeper significance. No wonder that "The Fifth String" is missing in compositions for military bands.

The world of compositions that crowd Sousa's programs is, indeed, a strange world, a cosmos in the making. They look well in print, these works, but too often it is apparent that neither audience nor performers are in a mood to give

them serious consideration. The most exquisite things, the most breakable or tender ware, are crushed between vulgarities. If a really fine result is sometimes obtained, it is instantly spoiled by what will follow as first, second or even up to a third encore, wiping away the last trace of the impression made. The numbers and movements themselves follow, also, so rapidly upon each other as to give the impression of a continued cinematographic performance in music.

In smaller communities, where symphony orchestras are never or but seldom heard, the military bands perform wholesome missionary work in the cause of music by rendering the masterpieces of all classes set for reeds and brasses alone. Many a gem by Chopin, Wagner, Weber, Liszt, Mendelssohn and Brahms has in this fashion become known to millions in this country. But the utmost care should be used both in the selection of composition and arrangement and also

in reading a performance. Men, one would not here mention by name, have done wonders in this direction. Sousa does not, at least, very seldom. To perform Grieg's Peer Gynt suite as was done last night in unfeeling military rhythms does not fall far from being a sacrilege, for which the alluring material beauty of tone production and coloring by expert players on choice instruments cannot atone.

That Minneapolis should first hear "Till Eulenspiegel's Merry Pranks" in an arrangement for military band is a huge joke, altho not of the sort intended by the obtuse and revolutionary composer of "the music of the future," and not so meant by Sousa. In other words, Sousa should have made us acquainted with Lehar and "The Merry Widow" and not with Richard Strauss and "Till Eulenspiegel." The "arrangement numbers," which made the best impression, were remarkably enough, two of highly contrasting character, Dvorak's "Humoresque," a little intimate moreceau, originally written for violin, and "Ride of the Valkyries," the score and strong rhythms of the latter admirably lending aid to an effective transcription.

Sousa travels with three soloists, Herbert L. Clarke, a well-known cornetist with bravura compositions for his unreliable instrument by the performer, Miss Lucy Allen, a young singer with a large and not yet quite developed method or decided style, and Miss Janet Powers, a charmingly musical and sincere young violinist. This trio of soloists were heartily received and their numbers encoored upon their respective appearances and most justly so in the case of Miss Powers.

—V. N.

**SOUSA'S BAND.**

Sousa's Band appeared at the Superior Grand Saturday for two concerts, afternoon and evening, to good audiences at each concert.

The evening program contained several of the numbers rendered on the last appearance of the organization here a year ago last March. The selection of numbers rather inclined to be heavier, the mastery of the leader and the tone phrasing of his musicians is thrown more into evidence, but the concert appeared to be accepted with less enthusiasm except on the marches.

And there is no doubt of Sousa's claim to the title of "March King." The inspiring strains of all his own compositions were rendered as encores and a new composition, "Powhatan's Daughter," added. Mr. Sousa's direction was again much enjoyed. He is grace personified and to see him lead his band through any of the marches is well worth attending a concert. The omission of "Songs of Grace and Glory," rendered on the last visit to Superior was the most noticeable feature of the old favorites.

The soloists are practically the same. Miss Jeannette Powers, violiniste, again delighted the audience with her masterly execution of Schubert's serenade and scored the triumph of the soloists. Herbert S. Clarke, repeats his admirable cornet work and also won approval. Miss Lucy Allen vocalist, is the only new soloist, replacing Miss Elizabeth Schiller, who appeared at the last concert here. Miss Allen has a beautiful voice but her execution is rather painful to witness, making extremely hard work of her singing. Sousa's own composition, "I've Made My Plans For the Summer" did not receive any additional strength from her rendition.

The comedy number added this year is "I Walked Right In And Turned Around" and the usual numerous combinations and humorous effects are displayed.

**MILWAUKEE NOVEMBER 25, 1907.**

**NEWS TRIBUNE**

**Played to Big Houses.**

Sousa and his great band played at the Lyceum yesterday afternoon and evening to crowded houses. Aside from the members of the band who played in their usual fine form at the direction of Sousa's baton, Miss Lucy Allen, soprano, sang several numbers which were heartily applauded. Herbert Clarke, the cornetist, and Miss Jeannette Powers on the violin also rendered delightful numbers.

**EAU CLAIRE LEADER**

**NOVEMBER 26, 1907.**

**OPERA HOUSE.**

**Grand Concert Last Night by Sousa  
And His Band—Finest Musical  
Event Ever Seen Here.**

It is certain that nothing has been more enjoyed this year than the music which Mr. Sousa and his band gave us last night at the Grand Opera House. It attracted a large number of music lovers from all parts of the city and also from Chippewa Falls, and well repaid were they for attendance the program being of such enjoyableness that even the least musically educated in the audience must have revelled in its sheer beauty.

Westmeyer's overture, "Kaiser," was the opening number and one more auspicious could not be asked. It may not be the greatest music ever written, but it is exceptionally attractive as played by Sousa's band.

Then came Herbert Clark's cornet solo, applauded to the very echo, which did applaud again. "The Last Days of Pompeii." No mere words can do justice to this sublime composition, the pen can only exhaust itself in superlatives.

Then Miss Lucy Allen in her solo, "Roberto," from Meterbeer, a most triumphant composition and magnificently rendered by this triumphant lady. Miss Allen has a beautiful soprano voice of great compass and

power and capable of dramatic expression. Her vocal methods are most artistic. No finer singer has appeared here since the days of Myrta French. She was fervently applauded and encored.

The second half opened with suite, "Peer Gynt," "Morning," "Asas Death," "Anitas Dance," "In the Hall of the Mountain King," "Humoresque," and "March, Powhatan's Daughter." It was simply marvelous. Never a moment did the music flag, although involving tremendous technical skill and keeping nerves at a tension. Naturally the audience re-demanded such brilliant efforts and Mr. Sousa generously demanded a repetition, even though it must have been an immense tax on the members of the band.

The violin solo by Miss Jeannette Powers was delightful. It is impossible to do it justice. Twice she was recalled and even then the audience was not satisfied. They could have listened all night.

No. 9, "Ride of the Valkyries" from "Die Walkure," by Wagner, closes this splendid performance.

In Wagner's music there is a touch of chaos that suggests the infinite. The funeral march of Siegfried is the funeral music for all the dead. The love music in "Tristan and Isalde," is like "Romeo and Juliet," an expression of the heart for all time. The "Flying Dutchman" has in it the consecration, the infinite self denial of love. In the "Valkyries," the instruments are

transfigured. They seem to utter the sounds that they have been longing to utter. The horns run riot, the drums and cymbals join in the general joy, the bass viols are alive with passion, the cellos throb with love, the violins are seized with a divine fury, and the notes rush out as eager as pardoned prisoners for the roads and fields. It was a fitting final to a grand, a sublime performance.

**MILWAUKEE NOVEMBER 27, 1907.**

**THE SENTINEL,**

**SOUSA STILL "MARCH KING"**

**Gives Two Programs of Artistic Finish Before Enthusiastic Audiences at Pabst Theater.**

BY WILLY JAFFE.

Sousa's renowned band of musicians was the attraction which drew to the Pabst theater last night, as well as in the afternoon, a huge crowd of music lovers. There is no question that Sousa has surrounded himself with a very strong aggregation of players. Not only are the principals of the various instruments, like the first clarinet, oboe, flute, and, above all, cornet, excellent artists, but the bulk of the band is composed of musicians of wide experience and thorough knowledge.

It was rather a surprise to hear them give so lucid and intelligent a reading of Richard Strauss' "The Merry Pranks of Till Eulenspiegel," and while the tone coloring necessarily lacked the charm which the combination of strings, wood and brass alone can produce, the performance of this witty tone poem was nevertheless a most satisfactory one. Grieg's suite "Peer Gynt" was, likewise, played in a very finished and scholarly manner, the wood instruments doing particularly commendable work in "Asa's Death" and Antria's Dance." A suite by Sousa, "The Last Days of Pompeii", depicts two scenes in the doomed city, the merry-making of men, drinking and playing at dice, and the destruction of Pompeii, and the death of Nydia. These are connected by a tender little lyric for wood instruments called after the heroine of Bulwer Lytton's novel. While Sousa, in his musical description follows rather closely the paths trodden by other composers, the scenes had enough realism about them to make them interesting.

Other numbers played by the band last night were an overture "Kaiser" by Westmeyer, the chief merit of which lies in the introduction of the Austrian national hymn, Dvorak's "Humoresque", a new march, not of the popular kind, by Sousa, "Powhattan's Daughter", and the Ride of the Valkyries." In the latter the strings were sorely missed. There was, of course, the usual number of encores, clamorously demanded and graciously conceded, and judging by the stormy applause which they called forth, the old time popularity of Sousa as the "March King" is not yet on the wane.

Two soloists enriched the program with most acceptable contributions. Miss Lucy Allen sang an aria from "Robert Le Diable" by Meyerbeer and, for an encore, the waltz song from "Faust". Her voice is particularly strong and pleasing in the higher range whereas the lower notes are somewhat throaty. As a violinist who possesses a big round tone, clean technique and vivacious temperament, Miss Jeannette Powers deserves praise for her rendition of a Caprice "Slave" by Geloso. The young artist was forced to respond to two encores.

## FREE PRESS.

# GREAT IS SOUSA'S BAND

POPULAR LEADER FILLS PABST THEATER.

Symphonic Music Splendidly Performed by Fifty Wind Instrument Artists of Highest Order.

Whatever hopes or misgivings Richard Strauss may have had in regard to the future of his "Till Eulenspiegel," not in his wildest dreams could he imagine that it ever should delight the people in a military band arrangement more than it did when played by a symphony orchestra before the same people. And this is just what happened last night at the Pabst, where John Philip Sousa and his band accomplished the impossible.

How much of this brass band feat was due to the clever programme notes which enlightened him who reads as to the purport of Richard Strauss's musical turmoil, or how much it was due to Sousa's really genial instrumentation is hard to decide, it suffices to state that in all probability Richard Strauss himself would claim the least share of last night's success of his "Eulenspiegel" had he heard and recognized it in the Sousa version.

Since many years it is a well known fact that, however much of a mooted question the real merits of the mixture of classic and march encore programmes, and the mode of directing invented by Sousa (and so wonderfully developed by his understudies, the Creators and allos) may be, there never was a bit of the improvement which his band underwent from year to year until it has reached a perfection this season that enables it to attempt, and in a measure to solve, symphony orchestra propositions which were hitherto thought far beyond the scope of a military band.

Composed of a splendid clarinet choir of fourteen players, substituting the violins in a symphonic score, which the flutes, oboes, bassoons and saxophones complete to an exquisite wood wind ensemble, most gorgeously supported by excellent brass choirs and percussion instruments, the band that Sousa presents this year could well tempt him to tackle even Richard Strauss in his most daring experiments. That a bandmaster who is convinced of his mission to carry symphonic music to the rank and file of people not amenable to grand orchestra or symphony concert would supplement a Richard Strauss selection with music of similar renown is but natural and thus not only Liszt's "Preludes," Wagner's Ride of the Valkyries, Grieg's Peer Gynt suite (with really wonderful renditions of the bassoon solos) and Weber-Weingartner's "Invitation to Dance," in which the cello introduction and finale was enchantingly played by Sousa's bass clarinetist, but even the sword scene from Wagner's "Siegfried," were played in the course of the two concerts the band gave here yesterday with remarkable success, even from a musician's standpoint.

While there are undoubtedly many (in all probability Mr. Sousa himself) who will prefer these masterpieces of orchestration in their original symphony orchestra form, the cleverness of Sousa's instrumentation, hiding the lack of the violin tone as much as is possible by wood wind and reed combinations in symphonic performances, and his taste and true musicianship in general make brass band effects palatable even in such symphonic propositions where most, if not all, of his imitators have failed.

Next to the versions of modern classics mentioned, Sousa's own compositions, the "Looking Forward" suite, played here at former Sousa concerts, and his latest suite, "The Last Days of Pompeii," in three movements, played in the evening, claimed the most interest, especially the latter, as no more thankful subject for the exposition of overawing band effects is conceivable than the tonal illustration of the catastrophes in which an earthquake is a mere sideshow even in the vivid description in Bulwer Lytton's story, recalled in the programme notes which Sousa's music religiously paralleled.

Three exceptionally good soloists which the Sousa band possesses this season in

Miss Jeannette Powers, violiniste; Miss Lucy Allen, soprano, and Herbert Clarke, cornetist, who, in Ries's Adagio and Gelloso's Slavonic Caprice, for the violin; in Elizabeth's Prayer of the Evening Star scene from "Tannhaeuser," and Meyerbeer's "Anadenaria" for soprano, and in a series of cornet solos, reaped their share of the encore calls, answered by Sousa's marches with the traditional liberality which has made their composer the most popular bandmaster of two continents. I. B.

# DULUTH STAR

NOVEMBER 25, 1907.

## FIRST GENUINE HIPLESS BURSTS FORTH UPON DULUTH

It was something of a revelation, to say the least.

It was the first real, "hipless" gown that Duluth has seen this year.

That is, it was the first that we of the proletariat had seen. People who are supposed to move in society may have had greater advantages.

It appeared on the person of Miss Jeanette Powers, violinist with Sousa and his band on the stage at the Lyceum.

She has two. That is—yes, both—two hipless gowns, too. One is an afternoon creation, exhibited as the matinee performance, and the other a decolette evening gown.

Both were very "chic" the women in the audience agreed. In fact, they distracted the feminine contingent from the really very good music that Miss Powers played.

But they were both "awfully lovely," quite Ethel Barrymore-esque.

## SOUSA'S SWEET WAY OF PLAYING ON THE BAND

Have you ever seen John Philip Sousa lead his band?

You undoubtedly have, but then that's the way to introduce the story, anyway.

"Will somebody please come and take this mob of howling, blaring maniacs from in front of me?"

That's the way he does it. Bored to death, don't you know.

There is nothing in his nonchalant movements and bored air to suggest that he has made a snug fortune out of that self-same band.

He does it as the principal of a young lady's seminary would lead an army into battle.

Nothing of the long-haired, raving conductor's airs about Sousa. He doesn't reach forward and pull recalcitrant notes from the reluctant mouth of a musician's instrument, after the approved form.

No; it is "Orderly, give my compliments to Capt. Smith, and request him to move to crush the enemy's right flank. If you please, sir."

As you see him on the conductor's tapis, you'd think that Sousa was teaching the Bible class, or leading the sixth grade through New Zealand

He never becomes excited. There are only two movements which he uses during his evening's performance that are at all violent. With one he urges a "Boom!" from the big bass drum. He executes it as if he were about to throw a brick through the big harp in front of him.

In the other the movement is precisely as if the march king were about to jump bodily into the mouth of the big bassoon six feet away, as he swings both arms up to urge the whole orchestra on.

But Sousa gets results, as two capacity audiences at the Lyceum Sunday admitted with delight. Whether his band is playing a march that everybody in the audience has two-stepped to at some time or other, or a suite from the weird "Peer Gynt" of the weirder Grieg, it is all done with a finished mastery that reminds one at times of the peerless Thomas orchestra.

Sousa, of course, shows a preference from the music of his own composition. "Powhatan's Daughter," his new march, was played for the first time in Duluth Sunday. It is much like the other marches that Sousa

**Sousa und seine Kapelle heute im Gymnasium.**

„Niemand ist erstaunt über die Zeitungscommentare über Frä. Jeanette Powers, sobald man sie hat spielen hören. Man liebt oft, des Geigers Seele spreche durch sein Instrument; selten



**JEANETTE POWERS**  
VIOLINIST

„The Pueblo Chieftain.“

ist das aber in solchem Maße der Fall, wie bei einem Solo von Frä. Powers. Ihre beiden Da Capo-Nummern besonders machen es offenbar, daß während ihres Spiels nichts existiert als sie selbst und ihre Geige.“

*Duluth Star.*

has composed, bearing a marked resemblance to "The Diplomat," in conception and treatment. Perhaps the best music of his own which his band played Sunday was the suite, "The

Last Days of Pompeii." The "Free Lance," also, from the comic opera of that name, was highly appreciated.

The band has at least one artist with it outside its own ranks. She is Miss Jeanette Powers, violinist of rare power and technical accuracy.

**SOUSA POISONED BUT RECOVERS**

**GREAT BAND MAN UNABLE TO APPEAR AT CONCERT.**

**BAND GIVES SATISFACTION**

Large Audience Richly Enjoys Fine Program of Celebrated Organization of Musicians—Herbert L. Clark, Cornet Soloist, Successfully Takes Leader's Place.

Sousa's band without the person of John Philip Sousa as conductor succeeded in delighting a large audience at the university armory last evening. Mr. Sousa was sick at the Park hotel with ptomaine poisoning, his place at the baton being taken by Herbert L. Clark, solo cornetist, and so thoroughly trained are the 55 members of the famous band, that to the listener, be he layman or critic, there was naught in the rendition of the program that could in the least detract from its value musically.

The program as published was given, with the exception of the first number, for which was substituted by request, The Pilgrim's Chorus, from Tannhauser, Wagner, a majestic composition full of stirring passages, strongly brought out by the trombones, the climaxes being especially grand. For an encore the band gave El Capitan. A charming number was the suite, Last Days of Pompeii, by Sousa, in three movements. "Would be hard to conceive of anything more delightfully sweet than the smooth flowing melody in Nydia or anything more forceful than the realistic destruction of Pompeii with its crashing sounds, followed by the pathetic death of Nydia at the close.

In Eulenspiegel's Merry Pranks, R. Strauss has woven a strong sense of German folk feeling and on this he builds the musical structure which is intensely realistic and descriptive. As an encore the band gave The Free Lance.

The ever popular suite, Peer Gynt, Greig, were appreciated, from the artistic work of the wood instruments in the first three, Morning, Asa's Death and Anitra's Dance, followed by the more impassioned In the Hall of the Mountain King, the encore being Waiting at the Church.

Humoresque, by Dvorak, proved to be a dainty bit of harmony, sweet and admirably played. In striking contrast was Powhatan's Daughter, a new march by Sousa, introducing a dashing trombone sextet, followed by the famous Stars and Stripes Forever, with its piccolo, cornet and trombone features. This composition aroused the enthusiasm of the audience to the extent of another encore Manhattan Beach.

In fact it only needed the presence of the famous leader and composer to have precipitated an ovation.

Too much praise cannot be awarded Herbert L. Clark, for his admirable solo work on the cornet. For smoothness of tone, correctness of pitch,

and expression, his rendition of Rondo Caprice, his own composition, brought him most hearty applause. He responded with the popular air Love Me and the World Is Mine.

Miss Lucy Allen won favor by her artistic rendition of Roberto, Meyerbeer. Possessed of a fine stage appearance and a voice of much sweetness, wide range and power she sang this air with proper dramatic ability and musical interpretation. No less charming was her rendition of the familiar and sprightly Waltz Song from Romeo and Juliet.

As a violinist Miss Jeannette Powers commanded the admiration of all by her masterly skill in the Caprice, Slav, Geloso. She plays with precision, correct tone, and brilliant technique. Her manipulation of the bow is excellent and she does her work with an ease and an absence of self-consciousness that is decidedly refreshing. The correctness of her double stopping and general smoothness coupled with a degree of pathos and feeling made this number one of the gems of the evening.

The great band has lost none of its prestige with advancing years and many of the audience last night recalled the pleasant hours at the St. Louis exposition in 1904 when the band was one of the principal musical attractions. The practice of displaying cards bearing the titles of encores is to be commended.

Mr. Clark wielded the baton in a true musicianly style and conducted the band in a manner befitting the temporary successor of that popular band master, the great Sousa.

Mr. Sousa was reported late last night as having so far recovered from his sickness as to be out of danger and able to take the train to Chicago with the band this morning.

**SOUSA A CRACK SHOT.**

The many readers of John Philip Sousa's novel, "Pipetown Sandy," have marveled at the author's knowledge of hunting and hunting scenes; the chapters devoted to Ned Dougey's duck and the Judge's setter dog, Bob, have been a source of delight to the men that follow by stream and field the quest of game. Perhaps there is no man more typically American than the musician who is world-famed for his marches and comic operas, and who has perhaps covered a greater field as a conductor than any man known to history.

Sousa was born literally within the shadow of the capitol at Washington and within calling of that great small game basin, Chesapeake bay. "Pipe-town" is the old time name for the eastern section of Washington and here as a boy and in early manhood Sousa hunted ducks and quail and fished to his heart's content. Many of the greatest trap shots of the country sprang from the gunners of the Potomac, and Sousa has upheld the prowess of his native place on several occasions. Perhaps the greatest match he ever participated in was in the shoot at St. Louis in 1898, open to the world, and such shooters as Gilbert of Spirit Lake, Ia.; Tilford, who that year won the American

handicap, Elliot of Kansas City, and a host of the cracks of the country took part. It was a match for 25 birds; Sousa killed 24, but two of his birds fell outside of the boundary and were counted against him, but his shooting won the admiration of all the professionals. He has shot in many matches with success, and this year at Pinehurst, North Carolina, at the tournament for the championship of the south, he won the champion's cup, scoring under the most adverse weather conditions 143 out of a possible 150. He has among his trophies many cups, etc.

**BAND MEN WORRY OVER  
ABSENCE JOHN P. SOUSA**

**WILL PROBABLY RE-JOIN HIS  
ORGANIZATION IN CHICA-  
GO TODAY.**

Few great organizations can boast of the sentiment and real feeling as that displayed by the members of Sousa's band in speaking of the condition of their chief. Since Mr. Sousa's illness every member of the band has been alarmed about his condition, and every one expresses concern when his case is mentioned.

The Peoria engagement is the first which the band has played without Mr. Sousa. There have been short periods when he was unable to conduct, but he has always been along. Mr. Clarke, the man who ought to know all about this peculiarity, said last evening that the men did not show the slightest tendency to loaf because their real leaders was not present, but on the other hand are doing everything they possibly can to keep things going, and so far as their ability is concerned the effectiveness is not a bit less.

Mr. Barnes, management is very popular. Since Mr. Sousa's illness he has offered every manager with whom they have contracts to cancel the engagements, as he realizes that the lack of the great leader is necessarily a drawback. He commended Miss Frances Weller on her efforts to make the Peoria engagement a success.

The band's next engagement is at Ann Arbor, Mich., and Mr. Sousa expects to join the organization when it passes through Chicago today.

Poor John Philip Sousa was up in Chicago yesterday battling with microbes in his interior when his band opened its engagement here with an afternoon and evening performance. Sousa is a decorative and picturesque person and his spectacular whiskers and poster attitudes were naturally missed from the stage pictures. But, alas, there is not one of us who is indispensable in this vile world. Sousa's band plays as finely and brilliantly without as with him. The two programs were given stirring and finished productions yesterday and much is promised for tonight's concert.

This week Otis Skinner comes to the Grand in "The Honor of the Family." 'Tis said that the handsome actor is unusually well fitted with his part in this play. If this is true, a genuine treat awaits his admirers.

T. R. M.

**Sousa's Band in Sacred Con-  
cert.**

Another beautiful concert is promised tonight at the Coliseum by Sousa's splendid band. Much as Mr. Sousa's absence is regretted, it can not truthfully be said that he was greatly missed in yesterday's programs. So completely has he stamped his ideas and personality on his bandmen that they could not shake off his influence if they wanted to—which of course they do not, for Sousa is one of the great bandmasters of his time and one of the first to secure really orchestral results from a band. The program for tonight, which may be found in the society columns of this issue is in some respects the finest of three most interesting ones offered during this engagement. The Coliseum should be filled for it will probably be Peoria's last opportunity to hear the band this season.

**GREAT CORNETIST TO LEAD.**

Will Supplant John Philip Sousa in Concerts Today.

John Philip Sousa, the great march king and bandmaster, will not be seen when his band plays at the Coliseum this afternoon, this evening and tomorrow night, but his right hand man, Herbert L. Clarke, will lead instead.

James R. Barnes, Mr. Sousa's manager, sent word that the march king would be unable to lead his band at the Peoria concerts, and was anxious that the public be not misinformed about this fact.

Mr. Clarke, who is the cornet soloist with the band, is probably the peer of any man now playing a cornet, but in addition to that accomplishment is a thoroughbred musician and a good fellow as well. Peoria people who attended the St. Louis exposition will remember that Herbert Clarke's solos with the Boston band were a feature of the exposition music. He is also a composer of ability.

Mr. Sousa's condition while not alarming will keep him confined to his bed for several days.

**THE PEORIA STAR.**

**GREAT BAND IN TOWN.**

Sousa's Men Arrive and Take Possession of the City.

Stalwart men in the elegant black and gold uniforms of the Sousa band were to be met in every quarter of the city this morning. The band arrived in town early and the members have been busy renewing old acquaintances and making new ones according to the genial wont of the musical fraternity.

Manager Barnes reports Mr. Sousa as still being a very sick man, it being unlikely that he will be able to leave the Auditorium hotel in Chicago for a week or more. The fact that the celebrated band master will not be here for today's and tomorrow's concerts is having no appreciable effect on the seat sale which is progressing favorably in spite of the bad weather. So deeply is Sousa's personality impressed on his band that their playing even under another director partakes astonishingly of his unique individuality. Their interpretations are as entirely his as though he actually held the baton over them. The opening concert of the series is in progress this afternoon and promises to be a great artistic and financial success.

Chicago Post (29.0)

NEWS OF THE THEATERS.

Sousa's Band.

"Sousa and His Band" was minus Sousa last evening at Orchestra hall. The popular leader was ill when he arrived in Chicago from Madison, Wis., yesterday morning, and his physicians advised him to rest instead of directing his band in last night's concert. It is announced with all positiveness, however, that he will be at the conductor's stand for this evening's program in Orchestra hall. His admirers can attend, therefore, with full confidence of seeing their favorite.

Last evening the band was lead by Herbert L. Clarke, the solo cornist of the organization. The program went with snap and swing. Mr. Clarke's back is almost as shapely as is that of John Philip himself, and his motions are strikingly similar. The audience, which comfortably filled the house, was scarcely conscious therefore that Sousa was not present. For the band was as good as usual and an uncommonly good band it is. The quality of tone produced is invariably clear, pure, and true, and so thoroughly is each player master of his instrument that the finest gradations of volume are obtainable and employed. The result is performance which not infrequently approaches close to that of an orchestra.

Last evening the audience was in holiday mood and encored everything that was offered, and as a rule then encored the encore. Mr. Clarke was generous and the program was correspondingly lengthened. I heard the director play a cornet solo which he did with unusual tonal beauty and distinct musical taste. Then came a Suite by Mr. Sousa, "The Last Days of Pompeii," a piece of "picture" music which the title fits about as well as any title would, and which gave the band a chance to display its capabilities.

Miss Lucy Allen, the soprano soloist of the organization, next came forward and sang in Italian "Robert toi que j'alarme," from the Meyerbeer "Robert the Devil," added the "Waltz Song" from Gounod's "Romeo and Juliet" as encore number one, and then Mrs. Beach's "The Year's at the Spring" as encore number two. Her voice is a pleasant one, so far as the upper tones are concerned, but the lower half of it is improperly schooled and loses both in power and quality. The band was beginning the Richard Strauss "Till Eulenspiegel" when departure from the hall was taken—there are certain selections which are not acceptable from a band, and the great tone poem of Richard II. is one of them.

Tonight the program includes the "Les Preludes" of Liszt, the Sousa suite "Looking Upward," the Rubinstein "Kammenol Ostrow," Chadwick's "Jubilee," and Sousa's new march, "Powhatan's Daughter."

SAY SOUSA IS IMPROVING.

Regarding Sousa's illness, the physicians said last night that he was improving and probably would be able to go to Peoria tomorrow. He became ill after eating prairie chicken at Milwaukee last Tuesday. He went to Madison, Wis., for a concert that evening, but had to yield the baton to Mr. Clarke before the close of the performance. On the train coming to Chicago yesterday from Madison he again became seriously ill. He was taken to the Auditorium, where Drs. Hammond, Bird, and Danek and a trained nurse were with him most of the day. His ailment was diagnosed as ptomaine poisoning.

SOUSA ILL; PTOMAINE POISON

March King's Sickness, Due to Prairie Chicken Feast, Not Serious.

Admirers of John Philip Sousa, the "march king," who thronged Orchestra Hall last night to hear the opening concert of his band, where disappointed by the absence of the leader. While his band responded to many encores, Mr. Sousa lay in his room at the Auditorium Hotel, a sufferer from ptomaine poisoning. Mr. Sousa became ill in Milwaukee Tuesday night after eating heartily of prairie chicken.

The band went to Madison Wednesday, but Mr. Sousa became so ill that he could not conduct the concert that night. When he arrived in Chicago yesterday morning he was driven to the hotel and the house physician, Dr. J. D. Hammond, was summoned. The physician last night said there was no cause for alarm and that Mr. Sousa probably would be all right in a day or so.

Herbert L. Clarke, assistant conductor, led the band last night. The programme included the "Peer Gynt" suite of Grieg and "The Ride of the Valkyries," by Wagner, as well as a new Sousa march, "Powhatan's Daughter."

EXAMINER-

NOVEMBER 29, 1907

John Philip Sousa III  
of Ptomaine Poisoning  
at Auditorium Hotel

Famous Bandmaster Stricken After  
Dining on Prairie Chicken in  
Milwaukee.

John Philip Sousa, the bandmaster, is at the Auditorium Hotel suffering from a dangerous attack of ptomaine poisoning, contracted at Milwaukee Tuesday evening after eating heartily of prairie chicken.

His condition was so serious upon his arrival in Chicago last evening that he was hurried to the Auditorium Hotel and Dr. J. D. Hammond, the house physician, said the illness was ptomaine poisoning. The patient rallied and at a late hour last night was resting easily, with prospects for early recovery.

H. L. Barnes, Mr. Sousa's manager, said last night that at Milwaukee, Tuesday, Mr. Sousa ate heartily of prairie chicken. The company went to Madison, Wis., Wednesday, where the bandmaster became suddenly and violently ill. He was placed in bed and rallied after several hours' doctoring, but was unable to conduct his band that night.

Mr. Barnes said that Herbert L. Clarke, the assistant conductor, would lead the concert to-night, and by the time the company reaches Peoria to-morrow he hoped Mr. Sousa would be fully recovered.

The company is returning from an extended western tour and Mr. Sousa is reported to have been in good health until this illness.

Mr. Sousa is fifty-three years old.

"MARCH KING" IS BETTER

Sousa, Ill at the Auditorium, Is Reported in an Improved Condition.

John Philip Sousa, the bandmaster, who is at the Auditorium Hotel suffering from an attack of ptomaine poisoning, improved greatly during the night. H. L. Barnes, Mr. Sousa's manager, said this morning:

"Mr. Sousa is past all danger, and we believe that by Monday he will be able to resume his work. We will oblige him to remain in bed to-day and to-morrow. Herbert Clark will assume the position of director until Mr. Sousa has recovered."

PEORIA STAR, SUNDAY, DECEMBER 1,

One of the first things that Sousa does after deciding upon a tour is to study over, devise and plan the construction of his programmes, and he does this much as an architect designs the plans and details of the most important structure. He has said that no general would enter upon a campaign of battle without first planning the minutest detail and move; the director of a musical campaign of the country can hardly do less.

Twenty weeks of daily concerts! In that period we will traverse much of the east, the south, the far west and back by a trail foreign to all. The taste of the public of the east moves in an orbit quite its own, while that of the public of the south is quite another thing, and so with the people of the far west, and finally special provision must be made for that of the undetermined trails. The construction of programmes to suit each and every division of people becomes a study, a matter of far-seeing design.

Every programme must bear a distinct stamp, and each must possess rank, quality, vitality, consonance and luminosity; it must not limp or lack in any degree in any direction. What one portion of the country will approve another may disclaim and repudiate. Massachusetts and Texas would not agree in taste any more than would Arkansas and Pennsylvania.

Now comes in Sousa's incomparable proficiency as a programme builder, a master of concert giving. He goes through his musical library, one of the most complete and exten-

sive in existence, compiles a half score or more programmes that balance perfectly, harmonize like mosaics in the finest gem of art coloring and design, and they will, all in all, precisely conform to every region visited and be confirmed with ardor. But Sousa will tell you that it is not child's play to compile a dozen or score of programmes that the public as a whole will fully approve. A right programme is half the battle.

1.50  
250  
250  
250

SUNDAY, DECEMBER 1, 1907.

Sousa's band without Sousa might seem on first thought a case of Hamlet with Hamlet left out, but no one who heard the band play at the Coliseum yesterday will look at it in that light. Mr. Sousa is so able and so forceful a director and his men have been swayed by his baton so long that they have consciously and unconsciously caught his spirit as well as followed his understanding. Of course every one re-

grets Mr. Sousa's illness. His vivacity, his grace and his graciousness are always an added pleasure to his concerts, but Mr. Clarke is just as gracious if not quite so graceful and under his leadership the band played two noble programs yesterday in splendidly satisfactory manner. It is as ever, a wonderfully fine organization. The quality of tone produced is invariably clear, pure and true, and each player is so completely a master of his instrument that it is possible to obtain the very finest gradations of volume, and Mr. Sousa knows how to employ all the possibilities.

The Sousa numbers in yesterday's program were of course enthusiastically received as they deserve to be, but particularly impressive were the Smithy scene from Siegfried, played in the afternoon, and "The Ride of the Valkyrie" which closed last night's program with magnificent effect. Another charming number was the Peer Gynt suite, and the Weingartner arrangement of the "Invitation to the Waltz" was wholly delightful. Mr. Clarke, cornetist, whose brother lead for him during his solos, is an artist of first rank, whose work is always a joy; Miss Jeanette Powers was received as an old friend and did herself proud as usual. Miss Allen has a high, clear soprano which she uses effectively, singing with taste and intelligence the numbers allotted to her.

PEORIA HERALD-TRANSCRIPT:

DECEMBER 1, 1907.

**SOUSA'S BAND GIVE TWO GREAT CONCERTS**

**UNDER LEADERSHIP OF HERBERT L. CLARKE CROWDS ARE ENTRANCED.**

There may not be any one man in the band business like John Philip Sousa, but his band, led by Herbert L. Clarke, the cornet soloist, gave two magnificent programs in the Coliseum yesterday afternoon and last night, which for thorough musicianship and excellence of interpretation could hardly be surpassed even with John Philip Sousa conducting. The audiences naturally missed the great band leader, but they had the benefit of his training, and the difference in the effect was only a matter of speculation.

From a musical standpoint the most important number of the program was the dazzlingly beautiful symphonic poem by Liszt, "Les Preludes." This splendid work is one of the greatest of orchestral numbers, whose color and shading are ordinarily thought to depend solely on the strings and their accompanying instruments, but Sousa's band did the number beautifully.

by Herbert Clarke, in which his brother, one of the cornet players also, conducted. It was Herbert Clarke's composition, incidentally, and made a big hit.

The band abounds in strong soloists, of whom Miss Lucy Allen, soprano, is exceptionally capable. Her interpretation of Elizabeth's Prayer, from "Tannhauser," was a brilliant effort and drew an enthusiastic encore.

Miss Jeanette Powers, violiniste, is also a fine schooled performer, whose rendition of the Ries "Adagio and Moto Perpetum" was above reproach. Miss Powers' favorable reception was a source of pleasure to a number of Peorians, who knew of her beforehand. She is a personal friend of Hayo and Carl Block, of Schipper & Block of this city.

This evening's sacred program is one of great merit, including numbers by Chopin, Sullivan, Handel, Wagner, Rossini, Mascagni, Gounod and Sousa.

PEORIA HERALD-TRANSCRIPT:

DECEMBER 2, 1907.

**Plays Magnificently.**

It is to be deplored that so small a number of Peoria people attended the three concerts given here by Sousa's great band Saturday and yesterday. Those who stayed away simply because Sousa himself was not present were the heaviest losers, for the band played magnificently under the baton in the hands of Herbert L. Clarke.

Last night's program was the climax of the series here, for the numbers included some of the best classical selections in the repertoire and were interspersed with Sousa's marches and several popular songs.

As an opener there was Wagner's matchless "Pilgrims' Chorus" and the "Evening Star," which hardly need comment. Mr. Clarke followed with a cornet solo, the "Inflammatus," from "Stabat Mater," which was one of the greatest hits of the evening. Mr. Clarke deserves praise as much for the things he doesn't do as for the things he does do when playing cornet solos. His tone is even and fine, but he doesn't drive every one to the woods while trying to show how loud a cornet can be played. He dispenses with the pyrotechnics and gymnastics so commonly resorted to by cornetists, and the result is what it should be—music and melody.

Miss Powers again made good with her violin, playing Handel's "Largo," with Schubert's "Serenade" as an encore. The latter was the more effective, but both were good, and the accompaniments on the harp by Mr. Chase were splendid.

The program closed with "The Star Spangled Banner," but the Peoria audience did not show its patriotism to the extent of rising as is usually the case when this inspiring thing is played. A few took the cue, but they were sadly in the minority.

DECEMBER 3, 1907.

**SOUSA'S BIG BAND**

**Gave Music Lovers a Treat Yesterday Afternoon.**

**An Excellent Program Given in a Delightful Manner—Director Responded to Calls for More.**

Sousa's big band gave a delightful concert at the Grand opera house yesterday afternoon. The attendance was quite fair and everybody was pleased, many were delighted. Sousa did not appear in person to direct his fine organization, but he had a worthy representative in the person of Herbert L. Clarke, the famous cornet soloist. The band looked well, and it played well, and it virtually gave a double program, as calls for encores were very numerous and the director granted them in every instance. There is usually a prejudice against what is known as descriptive pieces, although in one sense of the word all music is descriptive, but there few in the audience who were not deeply touched by the second part of "The Last Days of Pompeii," which represents the destruction of the fair Roman city, and the death of the beautiful, unhappy Nydia. The Peer Gynt suite was given in a manner that called forth the hearty applause of even the very critical, and there was not a number on the program that did not either drive away dull care or appeal to the best feelings that dwell in the human heart.

There were three soloists who contributed not a little to the pleasure of the afternoon. Herbert L. Clarke is a cornet player who is without a superior in this country, and while many had heard of him and others had heard him again and again, still all marveled at his skill and art. Miss Lucy Allen, a statuesque beauty, the possessor of a powerful, well-modulated soprano, gave a selection from grand opera, and as an encore a pleasing song, which was given in faultless style. And Miss Jeanette Powers surprised all with her violin solo, showing talent of a high order and remarkable technique, and then she won the hearts of her audience by giving Schubert's "Serenade" as it is rarely heard. Perhaps the "Serenade" was the gem of the afternoon, and the audience sat as entranced when the last sweet, soft strains of that superb melody died away and the artist dropped her bow hand and courtesied low. And then there was applause, so hearty and genuine, that it could not be misunderstood, and when that young artist again comes to Burlington she will find a host of friends to welcome her.

The band left for Galesburg on a special train shortly after the performance. The program, which will long be remembered with genuine pleasure, was as follows:

DECEMBER 3, 1907.

# THE ONLY BAND

**SOUSA'S MATCHLESS ORGANIZATION GIVES GREAT CONCERT.**

**Delight a Fair-Sized Audience Yesterday Afternoon—Music Was Plentiful.**

An audience that did not half do justice to the attraction heard Sousa's band at the Grand opera house yesterday afternoon. The only disappointing feature about the band was the absence of Prof. Sousa and that disappointment was only a sentimental one, as the band played as well under the peerless leadership of Mr. Herbert Clarke as if being directed by the baton of the great band master. Prof. Sousa is still in Chicago, suffering from an attack of illness, but will be able to join the band in a few days.

The generosity of the band with its music was deeply appreciated by the audience. Encores were cheerfully furnished after every regular number and music for all tastes was played in abundance.

As far as the music was concerned, however, there was not one selection rendered by the band that would not appeal to the soul of any person with even an atom of music in his composition. The classical numbers were played with such volume and such feeling and such truth of detail that every note was comprehensive to even the untutored. The descriptive power of the artists, who compose the band and the band as a whole excited great admiration. The story of the descriptive numbers was told as plainly as if expressed in words and the rollicking marches and humoresque selections varied the program and tingled the nerves of the hearers.

The cornet solo of Mr. Clarke is especially worthy of mention. He is master of the instrument and displayed it in a manner that left no room for doubt. The soloist, Miss Lucy Allen, delighted her audience with her fine soprano voice and the violin solos of Miss Jeanette Powers captivated all. It was a great treat and was deserving of better patronage.

*Salt Lake City*

## DESERET EVENING NEWS

DECEMBER 7 1907

### SOUSA ON THE NATIONAL AIR.

THE following comment of musical interest was made recently by Mr. Sousa, the well known bandmaster, in a newspaper interview:

"America hasn't copied the airs to her national songs any more than the rest of the countries of the world. It pains me when people say that America has adopted the tunes of other countries for her national airs. This country cannot help it because our forefathers started to sing 'America' to an English tune. It has simply grown upon us as naturally as our ears have. Of course, 'The Star Spangled Banner' is supposed to be and is the national song of America, but the tune to 'The

Star Spangled Banner' is sung to the national songs of seventeen countries of the world. It originated in England as a drinking song.

"O why don't I write the national song? Well, maybe I have. How about the 'Stars and Stripes Forever?' In my opinion that is one of the national songs of America. All the kids are taught to sing it at school, and upon most patriotic occasions the bands play it."

"But your 'Stars and Stripes Forever' hasn't been named by Congress as the national song like 'The Star Spangled Banner.'"

"What do I care for Congress?" continued the bandmaster. "I wouldn't want Congress to say that my song shall be the national air. If the people want it, I am glad if they adopt it, but I don't want Congress to make the 'Stars and Stripes Forever' the national

song by proclamation. Congress cannot say what song the people of this country must sing.

"Yes; rag time has had its funeral and is as scarce as currency is at present. I haven't played a rag time piece this season, and it's simply because the people don't want it. I used to play it. I do not discriminate between rag time and opera or anything else. If I find something artistic I will play it if the people like it.

"Rag time music had the gout or dyspepsia long before it died. It was overfed by poor nurses. Good rag time came and then a half million imitators sprang up, and as a result the people were sickened by the numerous imitators and their 'stuff.'"

### SOUSA'S BAND.

Such entertainments as those presented here yesterday by Sousa's band are the best the land affords, and it is too bad that Company K, which brought the attraction to Kewanee, will realize no financial benefit from the commendable enterprise, owing to the small attendance. Several causes contributed to the disappointing size of the audience, but it is nevertheless true that here was an inspiring as well as popular entertainment, that deserved patronage far and away beyond that accorded many inferior attractions. The date for the concert unexpectedly came at a time not the most propitious for entertainment offerings. All who heard the splendid music presented by the world-famous organization are grateful, however, to the backers of the movement that brought this high-grade organization to Kewanee.

AURORA, ILLINOIS

DECEMBER 5, 1907.

### SOUSA'S BAND AT OPERA HOUSE

**Leader Unable to Be Present on Account of Illness.**

Yesterday afternoon at the Grand opera house a fair sized audience was present to listen to John Philip Sousa's band. The selections given were all lively and the soloist sang a charming French selection. The woman violinist with the band rendered "Schubert's Serenade" with remarkable ability.

The great band master was unable to leave Chicago on account of illness.

When the Jollet Theater curtain rose last night and showed the Sousa band, with Herbert Clarke, who has been its concertmeister since goodness knows when, in his usual place, holding that first cousin to Gabriel's trumpet, it looked as though the March King had recovered from his illness and would conduct the concert. But announcement was made that Mr. Sousa was still unable to be with the band, and Mr. Clarke would conduct. The popular cornetist, whose physical resemblance to President Roosevelt is positively startling, quickly showed that he shares in our national leader's strenuous temperament, too. It became more and more apparent as the concert progressed that Mr. Clarke is a born leader. He did not merely stand up and mark time for another man's band; nor on the other hand did he show any affectation of theatrical posing. In a virile, commanding way he took absolute charge and the men responded as musicians will when they feel the impulse from a real leader.

Somewhere, long ago, we read the experience related by a musical author who was given an opportunity to conduct the Sousa band and who fell down ingloriously. Whether the men were just playing horse with him or felt he was incompetent was left in doubt; but there was no doubt last night that the present band can make good music under Mr. Clarke's forceful baton.

Except in the marches there was not much in his gestures to recall the picturesque running commentary that Sousa makes on the music. And in the marches, while employing a number of Sousa's graphic signals, he did not swing his arms at his side, sway the body and rise on tiptoe as Sousa does. For the most part his beat was "short, sharp and decisive", but there was no lack of poetic suggestion in numbers or passages calling for loveliness of tone or tenderness of expression.

The program held four numbers any one of which would be considered strong meat enough for the ordinary band concert—that is, if the ordinary concert band could play them. One was the Ride from Wagner's "Die Walkure," played here once by the Duss band at the writer's request, and by Sousa's band when last here. Mr. Clarke and his men gave its resounding phrases with magnificent dash and energy, the trombone sextet especially doing the leading work that falls to their share with thrilling effect.

Another number that gave high distinction to the program was Richard Strauss' piece of grotesquerie, relating in a series of extraordinary tone pictures the merry pranks of Till Eulenspiegel. It is a tremendous piece of virtuosity for every player—but then, where does Strauss ever spare his interpreters from Herculean labors?—and the way the Sousa band "ate up" those huge bunches of notes in almost every bar, was a sight to see as well as a sound to hear.

The ever welcome "Peer Gynt" suite was given a reading so graphically pictorial, so filled with miracles of purely tonal beauty (particularly in the sunrise movement), and so varied in color, considering a band's limitations, as to recall its frequent borrowings from the Thomas orchestra.

The absent master was kept in mind not only by some of his famous marches—"El Capitan", "Manhattan Beach", "Powhatan's Daughter" and the splendid "Stars and Stripes Forever"—and a humoresque based on "Waiting at the Church", but by a suite descriptive of scenes from Bulwer's "Last Days of Pompeii." Some novel effects in instrumentation were introduced and there were passages of beauty and power all well knit into a musicianly structure.

One of the most pleasingly noticeable features of the band was the beautiful playing of an unnamed harpist, who deserved solo prominence. He handled his instrument as if he loved it, caressing the strings and coaxing from them, now deep organ tones from their sonorous depths, now exquisite arpeggios glittering like sunlight on a cascade; and to crown all, in an accompaniment alone for Miss Powers' violin solo, making the harp music seem the throbbing spirit of night on which rose the melody of Schubert's deathless love song—the Serenade. It was the song Miss Powers sang through the medium of bow and strings when she came to Jollet with the Sousa band two seasons ago, and has remained the most memorable event of that concert.

Miss Lucy Allen, who has taken Miss Elizabeth Schiller's place as the vocal soloist, gave two selections from grand opera—"Pieta di me", from Meyerbeer's "Robert le Diable" and for an encore the waltz song from Gounod's "Romeo and Juliet." Her voice evidently has a past that was creditable, for there is considerable musical substance yet, in spite of its being shop worn, but she demonstrated, as many another has, how inappropriate to the concert stage are the facial and bodily contortions of the old-time grand opera singer. Even the opera is gradually ridding itself of those artificial conventions in favor of sane dramatic work; and concert singers will have to move up to date.

It has been said of the torturers by thumb-screw that they tightened up the pinchers to the last possible point where the pain was bearable—and then gave them another twist. Mr. Clarke with his cornet goes to the other extreme of human sensations, takes the highest note possible on the cornet, makes the tone supremely beautiful, then goes up another flight

of musical stairs where it is obviously impossible to remain—and makes still lovelier music on those dizzy heights. Not but what he is a master cornetist in less rarified atmosphere; in fact, whatever he does technical or purely musical, commands the most sincere admiration. He played a brilliant concerto of his own composition and for an encore "Love Me and the World is Mine."

Unlike the attendance at some band concerts the audience outnumbered the players; but the margin was slim.

## SOUSA'S BAND CONCERT

Heard by a Small Audience at Memorial Last Night.

John Phillip Sousa, the "March King," did not lead his famous band which played to a small audience at Memorial last night. Mr. Sousa has not yet sufficiently recovered from his recent ptomaine poisoning illness to be equal to the task of conducting a concert, and his cornet soloist, Herbert L. Clarke, wielded the baton.

The concert itself probably lacked nothing in the musical line on account of the absence of its noted leader, and the various numbers were executed to the great pleasure of the hearers, the number of whom was probably smaller on account of the Macmillen violin recital last Monday evening.

Some selections new to Mansfield, or rather new to local auditors at Sousa concerts, were presented, but it was noticeable that whenever in response to the numerous encores, some of the old familiar Sousa compositions, like El Capitan and the Stars and Stripes, were given the greatest enthusiasm was aroused.

In addition to the band selections, three soloists were presented: Mr. Clarke, cornetist; Miss Lucy Allen, soprano; and Miss Jeanette Powers, violinist. The latter won a double encore, the programme number, Caprice Slav (Geloso) being followed by Schubert's Serenade, most exquisitely played, and for the second encore the young violinist played a Hungarian dance.

Miss Lucy Allen, the soprano, is probably the tallest and largest singer who ever appeared on the local stage. In physique she looks as if a baritone, or at least a contralto solo might be expected, but she sings in a powerful, but sweet soprano and in response to "Roberto" (whose other name seemed to be Pee-tair, with the accent on the ultima) by Meyerbeer, she sang the waltz song from the opera of Romeo and Juliet.

## Music Without Sousa at the Memorial

Sousa music, with all its swing and inspiration, played only as his own great band can play it, was enthusiastically received by a small, but as usual, appreciative audience at the Memorial last evening.

Early in the concert it was apparent that the audience wanted Sousa music and while the higher class numbers received great applause, still it was offered only to secured an encore, one of the March King's own compositions.

And when the band played one of those stirring marches, the audience simply went wild with enthusiasm.

...forever, in  
...the Free Lance, Powhatan's  
...and even Manhattan Beach,  
...of which have proved the most  
...ever composed, were played by  
...band, and each was greeted with  
...enthusiastic applause. Added to these  
...selections, Sousa's "Last Days of Pompeii,"  
...was revived and appealed to every  
...music lover.

Much to the disappointment of the  
audience, Sousa was unable to appear.  
His physician, advising him to remain  
quiet for several days longer on account  
of his recent attack of sickness, Herbert  
Clarke, the solo cornetist of the band,  
acted as conductor and his work showed  
much Sousaism.

The soloists were without a doubt  
the best that have ever appeared here  
with the great band master. Lucy  
Allen, soprano soloist, possesses a  
voice of rare sweetness, great depth and  
wonderful cultivation. Jeanette Powers,  
violinist, was forced to respond to  
two encores before the audience could  
be satisfied with her high class work,  
while Herbert Clark, ever popular, sent  
the house soaring with his encore, "Love  
Me and the World is Mine."

The encores were all given to some  
of the lighter music, but it was played  
with such a dash, that the audience  
could scarcely hold themselves to their  
seats.

**NEWS, CANTON, OHIO.**

DECEMBER 7, 1907.

**Big Audience Heard Band.**

Nearly every seat in the Auditorium  
was taken last night and many persons  
were standing when Conductor Herbert  
L. Clarke gave the signal for the opening  
strains at the Sousa band concert,  
the fourth number on the Y. M. C. A.  
lecture program.

The concert was all that was expected  
and the band, while not under the  
direction of Sousa, who is ill in Chicago,  
won a host of new friends and admirers  
by its artistic work. The program was  
a most complex one and gave the band  
full opportunity to show its versatility  
and ability.

Features of the concert were the solo  
work of Herbert L. Clarke, cornetist;  
Miss Lucy Allen, soprano, and Miss  
Jeanette Powers, violinist. Several of  
Sousa's compositions were played,  
among them the march "Powhatan's  
Daughter," composed during the past  
summer in honor of the Jamestown  
exposition.

# PLACE WAS WELL TAKEN.

**H. L. Clarke Directs Band In Absence Of Sousa.**

**LEADER IS NOW ILL.**

**Leo Zimmerman, Cantonian With Famous Organization, Favors With Solos —The Concert.**

Sousa's band of fifty talented instrumentalists, and clever soloists, held Canton musicdom in a state of ecstasy for over two hours at the Auditorium Friday evening. It was the fourth entertainment of the season in the People's Lecture Course series, and the third visit of the popular band to this city. The offering was greeted by an audience that completely filled the big building.

**Sousa Couldn't Appear.**

The inability of John Philip Sousa, owing to illness, to appear as conductor, did not in the least detract from the program. His place was taken by Herbert L. Clarke, solo cornetist, and assistant conductor, who has a charming personality and proved himself fully capable in the emergency. In addition to the regular program Leo Zimmerman, of this city, a trombone player with Sousa for several seasons past, responded to the wishes of many friends, by appearing as trombone soloist in the rendition of a piece of his own composition. Mr. Zimmerman received a fitting ovation when the number was concluded. To the encore he responded by playing the solo part of "When You Know You're Not Forgotten", the band accompanying with a whistling chorus which set their hearers in an uproar of delight, and an insistent demand for repetition.

**Enchanting Unison.**

The program opened with the overture "Kaiser" by Westmeyer, which was followed by the cornet solo, "Rondo Caprice" by Herbert L. Clarke, his own composition. During the first part the band rendered the suite "Last Days of Pompeii" by Sousa, and "Till Eulenspiegel's Merry Pranks", by R. Strauss. The instrumentation was splendid, brass and string blending in enchanting unison and variety.

Miss Lucy Allen, soprano soloist, captivated her hearers with Meyerbeer's "Roberto". To an encore she rendered the "Waltz From Romeo and Juliet", in which the charm and strength of her voice was even more effective and pleasing. In the second part the band played the suite, "Peer Gynt", by Grieg, and the march "Powhatan's Daughter", com-

posed by Sousa and heard for the first time here.

Miss Jeannette Powers, in her violin solo, "Caprice Slav", by Geloso, made the concert complete. In responding with "Schubert's Serenade", with harp accompaniment, she gave one of the most enjoyable features of the entertainment.

The concert concluded with Wagner's "Ride of the Valkyries", from "Die Walkure". The hearty applause to every number resulted in securing encores of a catchy and lively character. To encores the band played "The Free Lance"; "Waiting at the Church"; "In Kansas", and "Experience". Mr. Clarke played for a cornet solo response, "Love Me and the World is Mine".

CLEVELAND LEADER,

DECEMBER 8, 1907.

## SOUSA NOT HERE TO WIELD BATON

**Band Plays, but March King's Absence Proves Disappointment.**

John Philip Sousa, the march king, failed to make his appearance yesterday at the Grays' Armory. A few days ago it was announced that he had fully recovered and would direct his band here in Cleveland. To many people it was a disappointment. Herbert L. Clarke, the cornet soloist, took Sousa's place at the head of the band.

The programs, afternoon and night, presented the usual Sousa marches and a number of heavier compositions. Sousa's band this year is just as good and noisy as in former years. His new march, "Powhatan's Daughter," sounds like all the rest. The rhythmic element is less prominent, and the piece evoked no spontaneous applause.

Herbert L. Clarke is an excellent cornetist. Miss Lucy Allen, who sang "Elizabeth's Prayer," from "Tannhaeuser," and the waltz song from "Romeo and Juliet" in the afternoon, has a good voice. It is strong and exceedingly sympathetic. The violinist, Miss Jeanette Powers, played the Ries "Adagio" with a good deal of expression. The technically difficult "Moto perpetuum" was somewhat blurred.

Altogether the two concerts were enjoyable.

DECEMBER 8, 1907.

# NO SOUSA, BUT A SOUSA'S BAND

Bandmaster, Still Ill, Lacks  
at Concert, but His Spirit  
Prevails.

Great Organization Plays  
With All the Dash and  
Vigor of Old.

F. E. ALLEN.

"What's this dull band to us? Sousa's not here?" That was the thoughtwave which rippled through the audience at the Grays' Armory yesterday afternoon, when it was announced that Sousa was still ill, and that Herbert L. Clarke would conduct.

White flanneled Sousa, with his platoons of medals, and his sinuous grace of movement—how could the men play without him? But with the first measures of Liszt's "Les preludes" one realized that Sousa's band was still his whether he, or an efficient substitute held the baton—and that it played with all the dash and vim of old.

And it was surprising how well the tone poem went. Liszt compositions a bombastic, brassy tinge about them which suggests the clang and clarion of the band, and the violin passages of "Les Preludes" so often dashed off by the Berlin Royal under Weingartner, did not lose one whit in the flutes. The passage of fifths was given with eerie tone suggestion, and the themes were played with sonorous power. All in all it was a splendid testimony to the men's possibilities and real achievement.

Strauss' "Till Eulenspiegel," in the evening, did not go so well, possibly because it demanded the elfen trickiness of strings; Rubenstein's "Kammenoipstrow" was taken too slow, and the accompaniment played too loud; but into the lighter parts of Grieg's first "Peer Gynt" suite, "Anitra's Dance" and "The Hall of the Mountain King," Clark and the band put grace and spirit.

When not leading the legitimate program Clark was bestowing marches galore upon an insatiate public—"Manhattan Beach," the "Stars and Stripes Forever," "The Diplomat" and dangerously infectious things that made us want to forswear kid gloved recitals and follow the drums into the battlefield. And when not conducting, this ubiquitous Clark was playing cornet—tuneful, catchy pieces of his own, with clear, pure tone, even, well trilled and passage work. Verily a valuable factotum!

Of course "Elizabeth's Prayer" was flung as a sop to our intellectuality; why not pray to be released, poor heroine? Miss Lucy Allen gave the number with a certain dignity of manner. Her voice is a big soprano, not always sweet, and her interpretation, especially in Meyerbeer's "Roberto," exhibited sincerity of feeling.

The second soloist we had ex-ecrated all the afternoon, with the lilt of the band in our ears, who wanted one puny fiddle? Miss Jeannette Powers, however, more than held her own. She has sure technic, a vibrant tone, and far, far better qualities. She played Ries' "Perpetuum Mobile" a trifle roughly, but with supple wrist, clean finger, and rhythmic grace, and into the Ries adagio and the Chopin nocturne No. 2 she poured the indefinable, something that men

## Sousa's Band, Without Head, Pleases Crowd

Sousa's famous band gave a matinee and evening concert at Grays' armory, Saturday. Sousa was unable to appear on account of illness, and the concerts were given under the direction of Herbert L. Clark, solo cornetist.

Sousa arranges his programs to please the masses and that he succeeds, was amply demonstrated by the enthusiasm shown by the good-sized audience Saturday evening.

His concerts are good also from an educational point of view, for his programs always include works from

some of the best composers and he plays the big things just as well as he does the light popular music. A sample of this was the interpretation given "Till Eulenspiegel's Merry Pranks" by Richard Strauss and the "Peer Gynt" suite by Grieg. The band gave these works with a tone coloring that was almost orchestral in effect.

A descriptive suite entitled "The Last Days of Pompeii," showed Sousa to be a composer of much versatility. Of course his well known marches were played as encores throughout the program, which greatly pleased the audience.

Miss Lucy Allen, soprano, sang Meyerbeer's "Roberto" with much power and brilliancy, and for an encore she gave the waltz song from "Romeo and Juliet" in a most artistic style.

Miss Jeannette Powers, violinist, did some good work in Gelas Caprice "Slav" and for an encore played Schubert's Serenade with much artistic feeling.

Herbert Clark played one of his own compositions entitled "Sounds from the Hudson," which he gave in a style and with a tone that places him in line with the best cornetists of the present day. If Sousa would give fewer encores it would improve his concerts. A concert lasting over two hours is a little too much at one time, even of the best music.

F. A. W.

## BAND GAVE PLEASURE

Large Crowd Enthralled By  
Sousa's Music.

One of the most enjoyable and best arranged concerts ever offered by Sousa was given on Sunday afternoon at the Elyria Theatre. The selections from "Grieg" were especially well rendered, while every one enjoyed John Philip Sousa's latest march "Powhatan's Daughter." Among the very newest things was a Richard Strauss number "Till Eulenspiegel's Merry Pranks." Mr. Clark's cornet solo was well rendered while the solos given by the violinist and soprano were thoroughly appreciated by the enthusiastic audience. Many of Sousa's favorite marches were used as encores, "Stars and Stripes" being especially enjoyed. The hit of the afternoon was "Waiting at the Church," played with clever variations.

SANDUSKY REGISTER,

DECEMBER 9, 1907.

## SOUSA NOT HERE

But His Band Was, and Gave Abundant Evidence of His Skilful Training, Accorded a Warm Reception.

Sousa's band, half a hundred strong, carried a good-sized audience from the "Kaiser" overture to the "Ride of the Valkyries" at the Grand Sunday evening.

Sousa's name is evidently something to conjure with, and although one missed the characteristic wave of his baton the efficient work of his musicians under the direction of Mr. Herbert L. Clarke, seemed to catch the favor of the listeners and earn many happy responses. If there be such a thing, the genial bandmaster is a past master of the art of encore.

The band, in traveling form, is a well-balanced body of performers, equipped for the difficulties presented by what was an exacting program, a program that ten years ago could not be designated "popular." One can wonder and be thankful that audiences which at that time felt somewhat shy of Wagner, will now swallow such products of the ultra-modern school as Strauss' "Till Eulenspiegel" and while not recognizing the new flavor, look pleasant. So, as the modern concert band appeals more directly to the many than does the orchestra, we may class Sousa with Theodore Thomas as a musical forerunner in the wilderness and feel grateful for the missionary work he is doing in the world of music.

## SOUSA'S BAND

### Without Sousa Not Like "Hamlet" Without Title Character.

Under Baton of Herbert L. Clarke, the "March King's" Men Made as Much Noise as if He Had Been in Personal Command.

Sousa's band without Sousa isn't like a performance of Hamlet with the title role left out. In fact, Sousa's band without Sousa is just as noisy as with him. This was demonstrated, Sunday evening, when, under the baton of Mr. Herbert L. Clarke, the organization fairly shook the walls of the Grand and put the ear-tympanie of the audience on the ragged edge of splitting. Mr. Sousa is still ill in Chicago. With two exceptions, the band numbers selected for the program were of the ear-splitting variety. There was, of course, an encore to each number, and, with a single exception these were Sousa marches, which were given with all their pristine noisiness. There was one Sousa march on the program, "Powhattan's Daughter." It sounded like all the rest. There was also a suite by Sousa, "The Last Days of Pompeii," two movements of which were not necessarily competitors of a boiler shop. The third, however, made up for the time lost.

The exceptions to the general musical uproar were the Peer Gynt suite by Grieg, the four movements of which were given with splendid effect, and the Drorak "Humoresque," which had many of the attributes usually implied in the word dainty.

The opening number was the overture "Kaiser" (Westmeyer), a rather commonplace affair. "Till Eulenspiegel's Merry Pranks," a Richard Strauss composition, was fairly well done. The program wound up with "The Ride of the Valkyres" (Wagner).

The solo numbers were excellent. Mr. Clarke scored a distinct hit with his "Rondo Caprice" and was heartily encored. Miss Lucy Allen gave an impressive rendition of "Roberto" (Meyerbeer) and for an encore sang the waltz song from Romeo and Juliet in a charming manner. The brightest spots in the whole concert, however, were the violin numbers of Miss Jeanette Powers. There were three of them, one on the program, the other two being given as encores. The program number was a caprice with a distinctive Hungarian flavor, by Geloso. Followed Schubert's "Serenade," which was given with a depth of feeling which impressed even the most unmusical of the audience. Responding to the hearty applause which this number evoked, Miss Powers played one of Moszkowski's Hungarian dances with brilliant effect.

DECEMBER 10, 1907

## SOUSA'S TRAIN WRECKED

ENGINEMEN AND ONE BANDMAN ARE INJURED

Special Is Thrown From Track by Derailer at Milan—One Coach and Baggage Car Overturned.

Milan, Mich., Dec. 10.—Sousa's special train, bound for Ann Arbor from Toledo, was wrecked here at 5:45 o'clock last night. Three persons, including one member of the famous band, were hurt.

Engineer Dick Stever and his fireman jumped both sustaining injuries. Several of Stever's ribs were broken and he was taken to the hospital at Ann Arbor. The fireman was badly bruised.

One bandman, who refused to give his name, was severely cut by flying glass. His leg was also bruised.

The train, drawn by engine 52, consisted of a baggage and two passenger cars. As it approached the Wabash crossing, near the station, it was thrown from its tracks by the derailer. The baggage car and one passenger coach overturned. The engine was torn from its trucks. Two coaches and the tender remained on the rails.

Railroad officials here refused to give the cause of the wreck, but an investigation was begun.

A train came from Ann Arbor at 7:40 and took the band to that city.

## HAMLET WITHOUT HAM

SO IT WAS SOUSA'S BAND WITHOUT SOUSA

University Hall Electrified By "Walked Right In," "Waiting At the Church," Etc.

The band, one and one-half hour late, and no Sousa with it. He didn't even walk right in and turn around and walk right out again, for he didn't even get here because of illness. This news, in advance, would have seemed to be an unspeakable calamity. But while the absence of the great march king was to be regretted, the concert given by the band under the able direction of Herbert L. Clark, was enjoyed by an appreciative and enthusiastic audience. But what organization but Sousa's would dare play "He walked right in and turned around and walked right out again," or "Waiting at the church," where either an extremely big toned instrument, or one of infinitesimal tone, says "My wife won't let me." Echo answers "none," but Sousa's band can do it and get praise galore.

Everything goes with such a swing, such rythm, such power, and the biggest possible horn is played by the biggest possible man.

Mr. Clarke, besides acting as director, gave a cornet solo "Rondo Caprice," and for encore gave the well known song "Love me and the world is mine."

The band program included descriptive numbers, the "Last days of Pompeii" by Sousa, being one of those given.

The last number on the program was the "Ride of the Valkyries."

The soprano, Miss Lucy Allen, and violinist, Miss Jeanette Powers, were very well received and both responded to recalls.

But really the greatest joy of the evening with Sousa's band is when the great assembly of brass plays "The stars and stripes forever." When trombone and cornets, yea, even the piccolos, come to the front and play and play until the whole audience cheers and every one is glad to be an American citizen. Patriotism is a strong point in Sousa's band.

Previous to the arrival of the band the long wait was made enjoyable by a number of selections being given on the Columbian organ by Mr. Gamble, a student of the School of Music.

John Philip Sousa, it is announced, will be able today to leave the Chicago hospital, where he has lain ill for several days.

One man was so badly injured in the wreck at Milan that he could not appear in the concert last night. This was the cause of the delay in the arrival of the band.

# TRAIN CARRYING SOUSA'S BAND IS BADLY WRECKED

WOMEN SOLOISTS AND SEVERAL  
MUSICIANS NARROWLY ES-  
CAPE DEATH.

ENGINEER AND FIREMAN JUMP  
AND ARE SERIOUSLY  
INJURED.

Derailer, Near Milan, Dumps Engine  
Tender and Baggage Car on Spe-  
cial Bound to Ann Arbor.

MILAN, Mich., Dec. 9.—A special train on the Ann Arbor railroad, carrying Sousa's band to Ann Arbor for a university concert, ran into a derailer at 5:45 Monday afternoon, wrecking the engine tender, the baggage car and first coach, and seriously injuring Engineer Richard Stever, of Owosso. Fireman C. J. Mills, of Thompsonville, and several members of the band were slightly hurt.

The train was running at a pretty good rate of speed, when the accident happened. The target was either set or turned against the Ann Arbor train at the Wabash crossing near the village depot. When the engineer and fireman discovered their danger they jumped, the former falling against a box car on a side track. Stever was picked up unconscious and a physician found several ribs broken and some internal injuries besides several bad cuts and bruises. The fireman's knee and face were badly cut.

The engine tender tipped on its side, but the engine proper remained upright, the forewheels being on the good track. In the coach that tipped over were Miss Lucy Allen, soprano soloist, and Miss Jeanette Powers, violiniste, but both escaped with a thorough fright and bad shaking up. E. Scott, George Kemper and Mark Lyons, other members of the band, sustained cuts and bruises of a minor nature.

A new special was hastily made up and the band and injured engineer taken on to Ann Arbor, where the latter was placed in a hospital.

The fact that part of the engine was on good track after the wreck leads to the belief that the derail was probably sprung. The blame for the accident is not yet placed.

## Band Goes On With Concert Just the Same

ANN ARBOR, Mich., Dec. 9.—Sousa's band, due to appear here for the university lecture course Monday night, was more than an hour and a half late on account of its special train being wrecked at Milan. The big audience was kept patient by the pipe-organ playing of S. B. Gamble, who rendered some pleasing numbers.

Sousa was not with his band and it was reported that he is confined to his home in the east by illness. In the absence of the leader, H. L. Clark directed the program, which was carried out to the entire satisfaction of lecture course patrons. Misses Lucy Allen, soprano soloist, and Jeanette Powers, violiniste, and Messrs. Scott, Kempe and Lyons, victims of the accident to a minor extent, took part as if nothing had happened.

There was considerable anxiety for the instruments at the depot, but as each one was taken out and tried it was found to be unharmed. The big harp was also uninjured.

Physicians at the university hospital, where Engineer Richard Stever was taken, say that while he is seriously injured, he will likely recover. He has a wife and child at Owosso.

## DETROIT TIMES:

# SOUSA'S TRAIN IN A WRECK

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A new special was hastily made up and the members of the band and injured engineer taken on to Ann Arbor, where the latter was placed in a hospital.

Sousa gave his concert at Ann Arbor, although he was an hour and a half late.

## SOUSA'S BAND, SANS LEADER.

Sousa's band, without its regular leader, gave concerts at the Light Guard armory yesterday afternoon and evening. Mr. Sousa reached Detroit with the band, but his physician thought it inadvisable for him to conduct, and he remained at his hotel. Thanks to the splendid discipline maintained by the leader, the band gave an excellent account of itself under the capable direction of Herbert L. Clarke, who is quite accustomed to wielding the baton. There were fair-sized audiences at each of the concerts.

Mr. Clarke also was heard as cornet soloist and when he was playing, his brother, Edwin G. Clarke, conducted. The organization is still without question the finest body of bandmen in this country, and the programs were well worth hearing.

An interesting feature of last night's program was Mr. Sousa's descriptive music, "The Fall of Pompeii." There is some excellent portrayal of emotions; the climax is built up of fear-motives, with the hymn of the Nazarenes as a sub-motive, and it is exciting in the extreme. Strauss's writing of "Till Eulenspiegel's Pranks" was also full of interest.

Soloists with the band, in addition to Mr. Clarke, who is a cornetist of skill, are Miss Lucy Allen, soprano, and Miss Jeannette Powers, violiniste. Miss Allen sings with much power, though her production is marred by too much breath, and Miss Powers is an excellent violiniste. Encore demands were numerous throughout the evening, and Sousa's marches were acclaimed with all the old-time enthusiasm.

At the afternoon concert, interest was heightened by the presence of the football teams of the three high schools, which, with a numerous body of their supporters, helped to swell the audience and the applause.

# SOUSA UNABLE TO LEAD HIS BAND

VICTIM OF OVERWORK, HE REMAINS IN HIS ROOM AT HOTEL CADILLAC.

Herbert L. Clark Takes the Baton and Successfully Interprets Spirited and Energetic Harmonies.

John Philip Sousa, the March King, arrived in Detroit from Chicago at 6 o'clock Tuesday night, but owing to weakness from his illness of the last fortnight, was unable to conduct his band and his baton was assumed last night by Herbert L. Clark, the concert master and solo cornettist of the organization, who led the musicians in the interesting program prepared for the concert at the Light Guard armory.

Mr. Sousa stayed in his room at the Cadillac hotel and has not conducted since the concert played at Madison, Wis., two weeks ago, according to Mr. Clark. He collapsed from overwork and not ptomaine poisoning shortly before in Milwaukee, and utterly gave out at the Wisconsin town. It is expected that he will be able to resume his work with the band in a few days.

Although absent from the concert last night the spirit of Sousa was reflected throughout the program and all the numbers were either transcription by him from orchestral scores, or his own compositions.

Sousa appeared as a composer of more serious music for the first time in his suite, "The Last Days of Pompeii," the idea drawn from Bulwer Lytton's novel of that name. In abrupt contrast to the light-fingered music of the gay resort of the ancient Italians, came the destruction of the doomed city, with the menacing thunder on drums and tubas, and the lightning depicted by the piccolo. In the melancholy clarionets was heard the "Woe, woe, woe," of the few dying Christians. The suite ended with the peaceful death of the blind girl, Nydia, after she had saved Glaucus, the Greek, and Ione and herself from the vengeance of Vesuvius, depicted with the full rich chords of the close.

The program was filled out with a fantastic tone picture of Richard Strauss, the wonderful "Peer Gynt" suite of Grieg and Wagner's "Ride of the Valkyries." The soloists were Mr. Clark, cornet; Miss Lucy Allen, soprano, and Miss Jeannette Powers, violin. All were received with enthusiasm.

## DETROIT JOURNAL-

### Some Noise; Some Music, A Few People; No Sousa

The absence of John Philip Sousa as the director of his band was painfully felt by the audience at the Light Guard armory Tuesday evening, but no more so, perhaps, than was the absence of the audience felt by the band. Scores being even, those who were present on and off the platform had an enjoyable evening.

Of course, Sousa's band is a good band. To say anything about that organization would be carrying awls to Athens. The evening program, however, deserves mention. It contained some interesting material. It offered a suite by Sousa, called "The

Last Days of Pompeii," which has for a thrilling climax in the third movement an expressive solo on the kettle drums. In its other movements it is pleasantly reminiscent.

The suite was followed by the aria from "Robert Le Diable," by Meyerbeer, which, of course, was real music and effectively rendered by Miss Lucy Allen, soprano.

Two other works were equally interesting. One was by Richard Strauss, the German composer, about whose genius or lack of genius there is a heated controversy at the musical centers of Europe, and one by Richard Wagner. Strauss' work was "Till Eulenspiegel" and Wagner's "Walkuerenritt." The former was disorganized, the latter organized noise. In the Walkuerenritt a common purpose must be recognized even by the most unmusical, but in Strauss, the modern Moses of music, no such traces can be discovered. He starts off with half a theme and tosses it from one instrument to another until it becomes nothing more than an orchestra tuning up the instruments. If that be music, give us the rag-time.

Miss Jeannette Powers, the violinist of the evening, has long surpassed the virtuoso stage of the artist. She played Schubert's "Serenade" until it suggested a rarebit dream. But withal her technique and mannerisms are excellent.

Sousa's own marches which were willingly rendered as encores awakened the enthusiasms of the hearers and proved that as a "March King" the composer has no rival.

DECEMBER 12, 1907.

# SOUSA'S BAND GIVES TWO FINE CONCERTS

Herbert L. Clarke Directs in Absence of March King, Who Is Ill, and Does Admirably.

While Buffalo lovers of music deeply regretted the inability of John Philip Sousa, the March King, to direct his famous band at yesterday's concerts because of illness they were infinitely pleased with the work of the organization with Herbert L. Clarke at the head. Mr. Clarke is a capable leader, and while lacking the fire and enthusiasm of Sousa directs with much force and the band did splendidly. At both concerts the attendance was large. The programs given were widely varied and well chosen. At the evening concert the

better numbers were the Peer Gynt, suite by Grieg, and composition by Dvorak, Strauss and Wagner. Sousa's "Last Days of Pompeii" was enthusiastically received. The soloists this year are Mr. Clarke, cornetist; Miss Jeanette Powers, violinist, and Miss Lucy Allen, soprano. All did well and were encored.

BUFFALO EVENING NEWS:  
DECEMBER 11, 1907.

## TWO CONCERTS TODAY BY SOUSA'S BAND

Noted Leader, However, is Seriously Ill and Cannot Appear.

John Philip Sousa, the noted bandmaster, was suddenly taken seriously ill at Detroit last night and instead of coming to Buffalo today to conduct the concerts of his band at Convention Hall this afternoon and evening, as he intended, he was taken to New York under orders of his physicians. In New York he will rest and be treated. His many friends hope for an early recovery.

Notwithstanding Sousa's illness his band will give concerts at 2:30 o'clock this afternoon and 8:15 o'clock this evening as scheduled. Herbert L. Clarke, the celebrated cornettist, will replace Sousa as conductor. The band and soloist came to Buffalo this forenoon. In the band, which is rated the best in the world, are 55 pieces. The soloists are Miss Lucy Anne Allen, soprano; Miss Jeanette Powers, violinist, and Mr. Clarke, cornettist.

The seat sale for the Sousa concerts is reported by Denton, Cottler & Daniels' to be unusually heavy. It is best for those intending to attend the concerts to reserve their seats before going to the hall. Then they can be sure of good places.

## SOUSA HOME, A BRONCHIAL PATIENT

NEW YORK, Dec. 12.—John Philip Sousa is at his home in Madison avenue suffering from an attack of bronchitis which compelled him to abandon his tour at Buffalo. Several weeks ago he was stricken in Chicago, the physicians attributing his illness to ptomaine poisoning. He recovered sufficiently to rejoin his band when the second illness compelled him to again rest. He expects to be able to resume his tour in two or three weeks.

# MARCH KING IS POISONED

John Philip Sousa is so ill that he could not conduct his Band in Buffalo.

## SAFE AT HOME NOW

Physicians think he'll recover from Ptomaine Attack from eating Prairie Chicken.

## BAND PLAYS JUST SAME

Mr. Clarke conducts, and Organization is in a fine Condition. Three Soloists heard.

John Philip Sousa was so weak and ill when he reached Buffalo yesterday that he had to abandon his plan to conduct his band in two concerts at Convention Hall yesterday. The March King got aboard the Lake Shore Limited yesterday morning and late in the afternoon was reported safe at his home in New York.

Sousa is ill from ptomaine poisoning which he contracted two weeks ago in Milwaukee, from eating prairie chickens, it is thought. His progress toward recovery has been slow, because of his repeated efforts to resume his concerts, ill as he is.

Sousa passed his 51st birthday last month. Physicians do not think his age counts against his recovery. He had no physician with him on the train, but there was a consultation in Detroit.

### Concert without Sousa.

The announcement that Sousa was ill and would be unable to conduct at the concerts by his band yesterday afternoon and evening in Convention Hall, seemed to have little effect upon the attendance. Large audiences were present at both performances, and cordially welcomed Herbert L. Clarke, who acted as Mr. Sousa's substitute. It is probably true that the absence of the famous leader did make some difference in the enthusiasm of both players and listeners, for Sousa is very magnetic, and carries his men and his audiences with him irresistibly. It made little difference as to the quality of the work, for Mr. Clarke is an able conductor and the band is in fine condition.

Never has the tonal quality been more mellow and pleasing than it now is in Sousa's Band. Reeds and brasses are all excellent and the harp adds much. The tone is always pure and true, and there is much variety of shading. Mr. Clarke directs more quietly than Mr. Sousa, but forcefully, and the men are so well drilled, so thoroughly in sympathy, that, leader or no leader, they would play admirably.

Last night's programme included compositions by Westmeyer, R. Strauss, Grieg, Sousa, Dvorak and Wagner. Sousa's Last Days of Pompeii, the Peer Gynt Suite, and Till Eulenspiegel, by Strauss, were the big numbers. The last named does not lend itself gracefully to brass-band treatment, and would better be dropped from the list. The Grieg suite is more effective, especially the third and fourth movements.

The soloists of this season with Sousa are Herbert L. Clarke, cornet; Miss Jeanette Powers, violinist, and Miss Lucy Allen, soprano. All are well known in Buffalo, except Miss Allen, who was heard for the first time here. She sang an aria from Meyerbeer's Robert le Diable, disclosing a voice of large volume and of excellent quality in the upper range. The lower tones are breathy and so light that they were fre-

quently inaudible. Her encore was the waltz from Romeo and Juliet.

Mr. Clarke and Miss Powers were also recalled after their solos. Mr. Clarke is a remarkable player on the cornet, obtaining a tone of much beauty, and showing unusual compass and facility on the instrument. His ability is further shown by his effective compositions included in the programmes.

The programme for the evening was somewhat more elaborate and displayed the versatility and admirable talents of this body of musicians. The overture, "Kaiser," by Westmeyer, opened the programme. Clarke gave a cornet solo, "Rondo Caprice," another new composition of his own, which was warmly received. The suite, "Peer Gynt," by Greig, was one of the gems of the evening. Miss Allen sang "Roberto," by Meyerbeer, in charming style, and Miss Powers, the violinist, repeated her success of the afternoon in the violin solo caprice, "Slav," by Geloso, which she played in brilliant manner. The programme closed with the "Ride of the Valkyries," from "Die Walkure," which was magnificently played.

**BUFFALO COURIER,  
DECEMBER 12, 1907.**

# CLARKE SUCCESS AS BAND LEADER

Takes Sousa's Place at Both Concerts and Does Admirable Work.

## BRILLIANT COMPOSITIONS CHARM BIG AUDIENCES

Notwithstanding the inability of John Philip Sousa, the famous "March King," to conduct the two concerts which his celebrated band gave at Convention Hall yesterday afternoon and evening, there were good sized audiences present at both performances, and Herbert L. Clarke, the noted cornetist, conducted in place of Sousa and was eminently satisfactory. Clarke is an accomplished musician and the members of this great organization responded loyally to his direction.

The programme at the matinee opened with the symphonic poem "Les Preludes" by Liszt, an impressive composition which was given a fitting rendition, some wonderful effects in shading being attained. Following this, Clarke gave a cornet solo entitled "Sounds from the Hudson," a new composition of his own which merited the applause it received. The suite "Looking Upward," by Sousa, won favor, the movement "Mars and Venus" being a spectacular and novel melody. The nocturne "Kammenoi," by Rubenstein, was played with real beauty and exquisite shading.

Other splendid numbers included "Jubilee," from "Symphonic Sketches," by Chadwick, and two new compositions, Idyl "Pan Pastoral," by Godard, and a typical Sousa march called "Powhatan's Daughter."

Miss Lucy Allen, soprano soloist, sang "Elizabeth's Prayer," from "Tannhauser," with pleasing effect, and was obliged to respond to an encore. Miss Jeanette Powers, violinist, made a splendid impression playing "Adagio an Moto Perpetum," by Ries, in a manner that evinced her fine musicianship. Clarke, as director, followed Sousa's example and was generous in the matter of encores.

**MAIL AND EMPIRE, TORONTO**

**DECEMBER 13, 1907.**

### Sousa Band Concerts.

The Sousa Band, minus its famous conductor, who was again stricken with illness at Buffalo, on Wednesday, and was taken to New York, appeared at two concerts in Massey Hall yesterday. Though his absence was a disappointment to those who wanted to see one of the most widely caricatured men in America, the programme did not appear to suffer from a musical standpoint. Mr. Herbert L. Clarke, formerly of Toronto, who has for years been Sousa's right-hand man, took the conductor's stand, and showed his many long-established friends and wellwishers how skillfully he could wield the baton. He conducted in a manly, authoritative, and dignified manner, with no peculiar gyrations and no coy glances over his shoulder to see how the audience was liking it. Mr. Clarke certainly does not affect the "every-move-a-picture" mode before an audience, but contents himself with bringing out effectively the shadings and values of the music in front of him.

The programmes were like all Sousa programmes of the past—high-class music, beyond the capacity of the ordinary band, placed in sharp contrast with the most banal "popular" selections. It seems to be a definite policy to obliterate the effect of such a number as Liszt's "Preludes," with that combination of velocity, savage rhythm, and shrill sound, known as a Sousa march. No effort is made to provide an encore that bears some relationship to the quality of the number applauded. There could be no doubt of the admirable quality of the band in all its sections, however. Mr. Sousa does not aim at the soft, mellow tone, which is the most engaging achievement of the noted British bandmasters. Rather, does strive for an acrid, brilliant tone that bites into the consciousness of the listener. He is apt to symbolize the fever and excitement of modern American civilization. As has been intimated his organization of fifty-five musicians is one of exceptional capacity, capable in such numbers as Wagner's "Ride of the Valkyries," producing an overpowering body of tone. In this number the splendor of his brass section was specially demonstrated. Even better perhaps is the woodwind section, all the departments of which had opportunities at various moments to separately distinguish themselves. Liszt's "Preludes," which opened the afternoon programme, received a very moving interpretation, considering the vehicle. Particularly fine was the noble rendering of the vast and solemn measures of the finale. A novelty of interest was included on the evening programme in Richard Strauss' descriptive piece, "Till Eulenspiegel's Merry Pranks," based on the adventures of a well known impish character of German folk lore. It was rendered with brilliance and vivacity. The ever-popular "Peer Gynt" suite, of course, won many plaudits, and two suites of Mr. Sousa's own composition, "Looking Upward" and "The Last Days of Pompeii," were given. They proved rattling, soulless stuff. Among the lighter numbers mention must be made of the "Humoresque," built up on the familiar comic song, "Waiting at the Church." The melody is tossed about from section to section with the drollest effect.

Mr. Sousa, with his usual brilliance and finish, played two cornet solos of his own composition, which were melodious and suited to the instrument. Miss Lucy Allen, a young soprano, with a voice of fine quality and compass, and considerable flexibility, sang several operatic numbers in a most engaging man-

ner. Her rendering of Elizabeth's Prayer, from "Tannhauser," was sincere and appealing, while in the waltz song, from Gounod's "Romeo and Juliet," she was appropriately, arch, and displayed no small degree of technical skill. Miss Jannette Powers, the violiniste, displayed a well-developed technique, and especially in an arrangement of Chopin's nocturne No. 2, with harp accompaniment, a fund of poetic feeling.

## THE TORONTO WORLD

### SOUSA'S BAND.

Altho the illness of Mr. Sousa was in itself to be regretted, the concert by his justly famous band last night lacked only his genial and democratic personality. The band itself was admirably led by the first assistant conductor, Mr. Herbert L. Clarke, who is also its solo cornetist.

It was a people's concert thruout, and Mr. Clarke was as generous with his encores—usutlly liltng, sensual marches—as Mr. Sousa. Three great composers were represented on the program, Wagner, Grieg and Richard Strauss, but the music was, even in these cases, distinctly "programatic."

In this regard, the aim was mistaken and the result poor. It does not follow that because the common people are seldom delighted by the complexities of a modern symphony concerto, they will be delighted with descriptive music, the title and story of which are usually more mystifying than illuminatory, and which in no way add to the emotional effect. Mr. Sousa himself first appeared on the program with a Suite, "The Last Days of Pompeii." Why he should dignify, in this case, his own "pop-goes-the-weasel" music with the name of Suite when Grieg's "Peer Gyn" was soon to follow, showed a lack of sensitiveness to comparison, and was not just to the intelligence of his auditors. Besides, the work of his band in handling the Grieg Suite was much more excellent, especially in shading and in precision. However, it may be said that the third episode of his own Suite depicted with the utmost literalness, by rumblings of the tympani and unearthly crescendoes and crashes of trumpet and trombones, the destruction of Pompeii. To this was added Richard Strauss' "Till Eulenspiegel's Merry Pranks," which, with all justice to the composer's aim to make music a language, only lacked the strident tones of the Highland bagpipes to have become totally amorphous and inconsequential.

This was altogether a matter of the program, and involves no reflection on the musicianship of the band. For three soloists added distinctly to the quality and variety of the program. Mr. Clarke, with one of his own compositions, "Rondo Caprice," gave his cornet solo tonal dignity—and almost beauty. His virtuosity is extraordinary, and he is justly celebrated in America and Europe. Miss Lucy Allen easily gained an encore for her singing of Meyerbeer's "Roberto," but almost went beyond her compass in the lower registers. For her encore she sang the waltz song from "Romeo and Juliet," presumably because it gave her a chance to display her voice in colorature singing, which she accompanied musically, but not with distinction. There were other moments of delight from Miss Jeannette Powers—bless her Keltic heart and German art! The technics of the violin were all within her power, and in responding to her encore with Schubert's "Serenade," she made her instrument tenderly vocal of unhappy loves in old Venetian days. All in all, the Sousa concert was interesting and pleasing.

J. D. Logan.

**Sousa Improves.**  
NEW YORK, Dec. 12.—The condition of John Philip Sousa, the bandmaster, who returned to this city from Buffalo yesterday because of illness, was much improved to-day.  
He passed a quiet night and is no longer under a physician's care.

## GLOBE, TORONTO.

### MUSIC AND THE DRAMA.

Sousa's Band, without Sousa, who was again attacked with indisposition and had to be sent from Buffalo to New York by his physicians, gave two concerts yesterday at Massey Hall to enthusiastic audiences. To a large majority of the admirers of band music—Sousa is almost as great an attraction as the playing of his band, his methods of conducting always being followed with keen interest. His substitute yesterday was Mr. Herbert L. Clarke, the solo cornetist, for several years resident of Toronto. One may compliment Mr. Clarke by stating that there was no conspicuous difference between the playing of the band under his baton and that of Mr. Sousa. Naturally Mr. Clarke did not attempt any of the fantastic posing in which Mr. Sousa so successfully indulges, but the band being well drilled played their numbers in about their usual style. At the matinee the programme included Liszt's symphonic poem, "Les Preludes," which was finely rendered in regard to variety of tone color and execution, Rubinstein's "Kam-menoi Ostroi," Chadwick's "Jubilee" from his "Symphonic Sketches," Godard's attractive "Pan Pastoral," the "Ride of the Valkyries," by Wagner, and several marches by Sousa. In addition, there were a cornet solo, "Sounds From the Hudson," by Herbert Clarke, played by Mr. Clarke himself, with all the distinction of tone and execution for which he is famous; Wagner's "Elizabeth's Prayer" from "Tannhauser," sung by Miss Lucy Allen with excellent delivery and clear voice, and Ries' "Adagio and Moto Perpetuo," for the violin, played with much technical skill by Miss Jeannette Powers. Miss Allen gave as her encore number the waltz song from Gounod's "Romeo and Juliette," and Miss Powers in response to her recall gave a transcription of Chopin's second nocturne. The concert was closed with the "Ride of the Valkyries," which, however, compared with the original arrangement, was not thoroughly satisfactory in effect; the passages for the strings, as played by the wood-wind, being completely overwhelmed by the brass. At the concert in the evening, where again Mr. Herbert L. Clarke conducted, an interesting programme was presented. Besides conducting in a way that would not discredit Sousa himself, Mr. Clarke received an ovation for his rendering of a cornet solo, written by himself, entitled "Rondo Caprice." Miss Lucy Allen essayed the somewhat exacting number entitled "Roberto" (Meyerbeer) and the "Waltz Song" from Gounod's "Romeo et Juliet," as an encore. Quite a patriotic wave of enthusiasm came over the audience on the playing as an encore of "The Rose, Shamrock and Thistle," which number included "Soldiers of the Queen," "The Minstrel Boy," "Hielan' Laddie," an excerpt from Sullivan's "Patience," and finished up with a very solid and satisfying rendering of "Rule Britannia."

## THE NEWS

### EXCELLENT BAND CONCERTS

Splendid Programmes in Massey Hall by Sousa's Band

Mr. Herbert L. Clarke, cornet soloist, who is well known in Toronto, was the leader of Sousa's band in two excellent concerts given in Massey Hall yesterday. The popular leader, Mr. John Philip Sousa, is ill in New York, not having recovered from ptomaine poisoning which afflicted him in New York. In his absence Mr. Clarke wielded the baton like a trained leader.

At the matinee the encores to the regular numbers on the programme won the greatest applause. The opening number, "Les Preludes," a symphonic poem by Liszt, which took five years in the making, was one of the most majestic compositions of the afternoon and served to show the fine execution of Mr. Sousa's musicians. In Godard's "Pan Pastoral," a new composition, the same light and graceful effects were obtained. The soloists were cordially encoered. Miss Lucy Allen possesses a soprano voice of wide range and flexibility. Her rendering of Elizabeth's Prayer from "Tannhauser" was sympathetic and resonant and her articulation was nearly perfect. For encore she sang the waltz song from "Romeo and Juliet," with dainty charm. Miss Jeannette Powers played Ries' "Adagio and Moto Perpetuo" on the violin with much grace and skill. Her encore was Chopin's Nocturne, No. 2, which gave the young virtuoso a chance to play to the heart with emotional fervor. Mr. Herbert L. Clarke's cornet solo, "Sounds from the Hudson," written by himself, won well merited plaudits. The encores given included: "Love Me and the World is Mine," "The Diplomat," "The Rose, Shamrock and Thistle," "Stare and Stripes for Ever," "Manhattan Beach," "Waiting at the Church," "Experience," and "El Capitán." Several of the same selections were given in the evening.

DECEMBER 14, 1907.

**SOUSA'S BAND**

**Two Delightful Concerts Given by the Big Organization at the Lyceum Theater.**

Sousa's band gave two concerts at the Lyceum yesterday; one in the afternoon at which the audience was small, and one in the evening before a good-sized audience. A mistake was made by those who remained away because of Mr. Sousa's absence on account of illness. The band played with all its old sparkle and vigor. In virtuosity it is unequaled by any similar organization, and its fine qualities were well brought out under the baton of Herbert L. Clarke, the leading cornet player and assistant conductor. Mr. Edwin G. Clarke wielded the stick with effect during his brother's cornet solos, which were so much liked that the player was recalled both afternoon and evening.

Both programmes were varied and brilliant. It seemed audacious for a band to undertake Liszt's symphonic poem, "Les Preludes," a work taxing the resources of the largest orchestra, but it was given with splendid sonority and all the tone coloring that could be expected in the absence of stringed instruments. Other leading selections in the afternoon were Sousa's suite, "Looking Upward;" Rubinstein's nocturne, "Kammenoi Ostrow;" "Jubilee," from Chadwick's "Symphonic Sketches;" and Godard's exquisite "Pan Pastoral." The principal numbers in the evening were Westmeyer's "Kaiser" overture, embodying a resonant fantasia on the Austrian national hymn; Sousa's "The Destruction of Pompeii and Nydia's Death," an elaborate and effective "programme" piece; "Till Eulenspiegel's Merry Pranks," the famous and fantastic story in instrumentation, by Richard Strauss; Grieg's "Peer Gynt" suite, and Wagner's "Ride of the Valkyries." Minor compositions were scattered through both pro-

grammes, and encores were generously granted. They consisted mostly of Sousa's marches, to the audience's great delight. One was a humorous combination of "Waiting at the Church" and Gounod's "Funeral March of a Marionette." The arrangement is an ingenious musical comedy, and the audience, while enjoying the music, laughed uproariously at the oddities of the mixture.

Miss Lucy Allen sang "Robert, toi que j'aime," by Meyerbeer, in the evening, and Elizabeth's Prayer from "Tannhauser" in the afternoon. The response to an encore, in each instance, was Gounod's waltz song from "Romeo and Juliet." Miss Allen has a pure soprano voice of fine texture, some execution, and an excellent method of tone-production. She is evidently a faithful devotee of an admirable system of schooling. If she would so master the "method" as to forget its existence, and permit "temperament" to assert itself with ease and freedom, her singing would gain in effect and attractiveness. But, even with a certain restraint which was at times apparent, her efforts were admired and heartily applauded. Miss Jeannette Powers, the violinist, played the "Adagio and Moto Perpetuum," by Ries, and Gelosa's "Caprice Slave." She has facility, a clean tone, and a liberal share of magnetism. She was so heartily applauded that extra selections had to be given.

Something less than a year ago Sousa's Band, with "The March King" wielding the baton, gave a concert at the Lyceum Theater before what was probably the largest audience that the big theater had ever held for an entertainment of any character. Every seat in the auditorium was filled and temporary seats to the number of at least 200 were erected on the stage. Yesterday afternoon and evening the band again played, but with Sousa absent. The upper seats were well filled, but half of the lower floor and all the boxes were unoccupied. So much for the drawing power of a name. Herbert Clarke, cornet soloist of the band for a number of years, directed at both concerts and proved himself a most capable leader and the band played with the same precision and spirit as though Mr. Sousa were at the director's stand and the audience was as demonstratively appreciative. Following the plan of recent years the popular numbers were, for the most part, reserved for encores which were granted with the liberality and graciousness that have contributed so much to the establishing of the band in the position it occupies in popular favor. Last night's programme contained several numbers that were new, and Mr. Sousa himself was represented by his new march, "Powhatan's Daughter" and a suite new to Rochester, "The Last Days of Pompeii." The "Peer Gynt" suite was delightfully played and was productive of a double encore, "He Walked Right In and He Turned Around and He Walked Right Out Again" treated the audience to a

musical joke, and "In Kansas." One of the finest selections of the evening was the final number, "The Ride of the Valkyries," which was magnificently given.

As soloists the band this year has Mr. Clarke, cornetist, whose playing of that instrument long since established him as a leader; Miss Jeannette Powers, a violinist of marked ability and Miss Lucy Allen, soprano.

**IN THE THEATERS**

**Two Delightful Concerts by the Sousa Band at the Lyceum.**

**BANDMASTER HIMSELF ABSENT**

**Herbert L. Clarke Directed Musicians Because of Illness of the March King.**

The walls of the Lyceum Theater vibrated for nearly two hours yesterday afternoon and for over two hours last night with the plangent sonorities of Sousa's Band. It was "Hamlet" without the Prince for John Philip Sousa is ill in New York and a Sousa concert without the element of his personality lacks its most telling note. But his name alone holds magic for many and there was a fairly good audience at the matinee and a large one at night. The concerts were conducted by Herbert L. Clarke, the well known cornetist, who is a good director in the absence of the famous bandmaster himself. The programmes were given without change and except for the vitalizing magnetism of Mr. Sousa's peculiar methods they lacked nothing through his absence. The band played with all of its former technical brilliancy and beauty of tone and encores were demanded and accorded with all the old-time fervor. The usual devices for effect were indulged in, the marshalling to the front of the trombones, trumpets or piccolos, or all of them together, according to the number, the rising for solo or unison choir passages—all the clever Sousa manipulations which have made his concerts unique were displayed and the audiences appeared as pleased as ever. The popularity of the organization was very definitely proven yesterday and Sousa is indubitably a name with which to conjure.

The afternoon programme contained Liszt's "Les Preludes," a suite by Sousa "Looking Upward," arrangements of Rubinstein's "Kammenoi Ostrow," Chadwick's "Jubilee" from his "Symphonic Sketches," Godard's "Pan Pastoral," and Sousa's marches "Powhatan's Daughter," which is new, and "The Free Lance." As solo numbers Mr. Clarke played "Sounds from the Hudson" by himself, Miss Lucy Allen, soprano, sang Elizabeth's Prayer from "Tannhauser" and Miss Jeannette Powers, violinist, played the adagio and perpetuum moto from the Ries suite.

In the evening the band played Westmeyer's "Kaiser" overture, which is really a fantasia on the Austrian national hymn; a Sousa suite, "The Last Days of Pompeii," Richard Strauss' "Till Eulenspiegel's Merry Pranks" in a band arrangement, also arrangements of Grieg's "Peer Gynt" suite and the "Ride of the Valkyries" from Wagner's "Die Walkuere." Mr. Clarke played his own "Rondo Caprice," Miss Allen sang "Robert, toi que j'aime" from Meyerbeer's "Robert le Diable," and Miss Powers played a "Caprice Slave" by Gelosa.

these various numbers it may be said that the band was heard always to best advantage in the things composed for brass band and especially in the characteristic Sousa marches and "parodies" which were given as encores. The performances of such orchestral compositions as Liszt's "Preludes" and the Strauss number exhibit in extraordinary brilliancy the wonderful technique of the organization.

The soloists were pleasantly received. Mr. Clarke is a famous virtuoso and his cornet solos were remarkable for tone and execution. Miss Allen has a large, unwieldy voice and her coloratura is clumsy. Miss Powers has a pretty quality of tone and considerable temperament.

The list of encores was as follows: In the afternoon the band added Sousa's "El Capitan," "Diplomat" and "Stars and Stripes" marches, the "American Patrol," and parodies on "Waiting at the Church" and "Experience." Mr. Clarke played "Love Me and the World, etc.," and Miss Allen sang the waltz from "Romeo and Juliet." In the evening the band gave the same marches, also "The Free Lance" and "Manhattan Beach" and parodies on "He Walked Right In and He Turned Around and He Walked Right Out Again," which pleased enormously, and "In Kansas." Mr. Clarke played the same encore. Miss Allen sang the same, and Miss Powers played Schubert's "Serenade" with harp accompaniment and on a second recall a Hungarian Dance.

## POST EXPRESS

### Sousa.

Sousa's band without Sousa would seem to be like the play of "Hamlet" without the prince of Denmark. But in point of fact the personality of Sousa has been so indelibly stamped into the personnel of his band that, even though he is now a sick man, the men play with the veritable Sousa spirit. Of course, all those graceful, dancing-master tricks which have endeared Sousa to people who regard directing a band as a sort of spectacle, are lacking in Mr. Herbert L. Clarke, who takes the brilliant bandmaster's place. But Mr. Clarke is himself permeated with the Sousa spirit and yesterday's performances at the Lyceum were full of the old sparkle and blare. For the more serious musicians there were numbers like Liszt's "Les Preludes" and the "Kammenoi Ostrow" of Rubenstein. Then Miss Lucy Allen sang Elizabeth's Prayer and Miss Jeannette Powers played violin numbers. But it is the Sousa marches that people like above everything else in a Sousa concert. Musicians may object that the Sousa march is not a very high type of music; but it cannot be denied originality and, for marching purposes, there is nothing better. Band and master suit each other to a nicety; Sousa's music calls for virtuosity; he loves to give the piccolo lace passages of incredible vivacity; he rejoices when the tuba gives an elephantine chortle; it gladdens his heart to have the man with the kettledrum play a roll that lasts a minute and a half by the clock. What is more, the public likes it too. No bandmaster ever got together a company of more brilliant instrumentalists than Sousa and none ever got out of them better work.

## NEW YORK PRESS.

JANUARY 6, 1908.

### IN THE REALM OF MUSIC

When Richard Strauss wrote his tone poem, "Till Eulenspiegel's Merry Pranks," the thought that some day it would grace the repertory of Sousa and his band did not occur to him. Yet that phenomenon has taken place. On the programme presented by the bandmaster, now fully recovered from his illness, last night in the Hippodrome "Till Eulenspiegel" was a contribution among several Sousa marches and following closely a piece of programme music, a suite, "The Last Days of Pompeii," by the march king himself. If there was doubt whether Strauss music would live that doubt was dispelled last night.

Probably half the crowd, a big one, as usual, thought the composer of "Till Eulenspiegel" was the Viennese waltz emperor, and so they enjoyed the music "real well" and gave almost as much applause to it as to Sousa's own numbers.

The programme also included an overture entitled "Kaiser," by Westmeyer; a cornet solo, "Rondo Caprice," by Herbert L. Clarke, played by the composer; the "Robert" aria from Meyerbeer's "Robert le Diable," sung by Miss Lucy Allen; "Jubilee," from Chadwick's "Symphonic Sketches"; Dvorak's "Humoreske," arranged for military band; a violin solo, "Caprice Slave," by Geloso, played by Miss Jeannette Powers; Sousa's new march, "Powhatan's Daughter," and his "Free Lance" medley. Among the encores were the "El Capitan" march, two cornet encores, Nevin's "Rosary" and the familiar "Love Me and the World Is Mine"; the waltz song from "Romeo et Juliette," sung by Miss Allen; "The Cotton King," "The Stars and Stripes Forever" and "Manhattan Beach," two violin solos, Chopin's Nocturne No. 2, a Hungarian Dance and a set of variations on the waltz of "The Merry Widow." These variations were intended to be humorous; queer effects of instrumental contrast, sudden leaps in pitch and outlandish rhythmic alterations were utilized to bring about the desired result. But few persons in the audience laughed. Sousa's admirers are so accustomed to take him seriously that they cannot appreciate his jokes.

The bandmaster and his men were in fine fettle and played with the technical finish and rhythmic precision in which they are unrivaled.

## EVENING TELEGRAM.

JANUARY 6, 1908.

### Sousa and His Band at Hippodrome

**B**EFORE a large audience in the Hippodrome John Philip Sousa, now quite recovered from his recent illness, offered an interesting programme last night. The traditional vigor of his band was felt in his descriptive composition, "The Last Days of Pompeii," where the carefully written crescendoes made the destructive element most realistic.

The overture "Kaiser" (Westmeyer), "Till Eulenspiegel's Merry Pranks" (Strauss), "Jubilee" from "Symphonic Sketches" (Chadwick), "Humoreske" (Dvorak), "Powhatan's Daughter" (Sousa) were each followed by old familiar Sousa marches.

Miss Jeannette Powers, violinist, did credit to Geloso's truly fanciful caprice, "Slav," which she followed with Chopin's Nocturne, No. 2, and "Hungarian Dance" as encores. For a young soloist Miss Powers shows an exceptionally broad and mature interpretation, and her mannerisms, at first noticeable, are quickly forgotten.

Others who assisted were Mr. Herbert L. Clarke, cornetist, who played "Rona's Caprice" (Clarke) and Miss Lucy Allen, soprano. Miss Allen sang "Roberto" (Meyerbeer) with some effectiveness.

"The Free Lance," a mosaic by Sousa, closed the programme.

## NEW YORK AMERICAN.

JANUARY 6, 1908.

### Sousa Gives Attractive Concert at Hippodrome

The first Sousa concert of the season at the Hippodrome took place last night and drew a good audience. The chief numbers of the programme were a suite, "The Last Days of Pompeii," by Sousa, and "Till Eulenspiegel's Merry Pranks," by R. Strauss. The first of these is an ambitious work that was well received. The latter largely partakes of the German folk music and was an interesting feature of the programme.

The soloists of the evening were Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist.

## TIMES.

JANUARY 6, 1908.

### Sousa at the Hippodrome.

Sousa and his band gave a concert in the Hippodrome last evening. The soloists were Lucy Allen, soprano; Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. The programme included Sousa's suite "The Last Days of Pompeii" and Strauss's rondo "Till Eulenspiegel." An encore number, "The Merry Widow" waltz, with humorous variations, aroused much enthusiasm.

## COMMERCIAL.

JANUARY 6, 1908

### Sousa With Us Again.

Surely there could be no more popular demonstration against the Sunday closing ordinance than was witnessed by the 4,000 persons who turned out last night to hear Sousa's band at the Hippodrome. This, despite the fact that Mr. Sousa was unable to give a concert a fortnight ago on account of the law.

The programme last night was remarkably chosen as suitable to Sousa's instruments, even to the jumbo tuba that stuck up in the middle of the stage like a funnel of the Lusitania. But the real treat of the evening was in the encores, with which Mr. Sousa was quite liberal, consisting mainly of the bandmaster's marches. In fact, he played so many of them that one could almost smell the salt spray of Manhattan Beach. The piece de resistance of the programme was "Till Eulenspiegel," which, while sounding a little odd, was handled in a broader and firmer tone than usual. "The Last Days of Pompeii" was a little disappointing after the first movement. The band also played Sousa's new march, "Powhatan's Daughter." Other numbers on the programme were a Humoreske by Dvorak, a potpourri of "The Free Lance" and the "Kaiser" overture of Westmeyer. The soloists were Jeannette Powers, who did some fine violin work with Geloso's Slav caprice and Chopin's No. 2 nocturne, Luch Allen, soprano, and Herbert L. Clarke, cornetist.

# SOUSA PLUNGES INTO STRAUSS

Plays One of the Most Extensive of the Fervid Teuton's "Tone-Descriptions."

Sousa and his band gave a concert last night before an audience that filled every seat in the Hippodrome. It was the first public appearance in New York of the popular bandmaster since his recent illness, and his reception was one that must have warmed the cockles of his heart.

Sousa's programme was one of the most ambitious he and his band have ever given, and his soloists were excellent. He began with an overture, "Kaiser," which was followed by a cornet solo, "Rondo Caprice," by Herbert L. Clarke. Both won the favor of the audience.

The third number on the programme was a suite, "The Last Days of Pompeii," a composition from the pen of Sousa. It was largely and vividly descriptive, the orchestration varying from the drawing of a tone picture of a dice game in the house of Burbo to a plain-five description of the death of the blind girl, Nydia.

Miss Lucy Allen sang a soprano solo, "Roberto," by Meyerbeer. After this Sousa plunged into a large and complicated composition by Richard Strauss, "Till Eulenspiegel's Merry Pranks." In this the fervid Strauss depicts with the aid of oboe, drum, flageolet, bassoon and other harmony-producing devices too numerous to mention—the adventures of a village cut-up who started on his merry career by caracoling his horse into a crowd of ancient market women as they sit at their stalls. His insolence, however, knows no bounds and in a very fury of "descriptiveness" the saxophone, the zylphone and the others tell you how he died upon the gibbet—the flutes being responsible for the mind-picture of his struggles upon that useful but grim article of furniture. Several other numbers completed the programme.

An odd feature of the concert was that while Sousa was striking his old poses and pleading with his baton for his bandmen's best efforts workmen were busy in the tank below adjusting a 32-foot launch-battleship so that it will sink realistically to-night when a blank broadside is fired into it in the new Hippodrome spectacle, "The Battle of Port Arthur."

NEW YORK HERALD,  
JANUARY 6, 1908.

### Sousa's Band in Concert.

After more than a year's absence from New York Mr. John Philip Sousa returned last night with his band to the Hippodrome, where a big audience gave him a welcome.

The programme was mostly a popular one, but included such serious music as Richard Strauss' "Till Eulenspiegel's Merry Pranks." A new Sousa march, "Powhatan's Daughter," was heard for the first time. As encores Mr. Sousa added a general selection that his men played with spirit.

The soloists were Mr. Herbert L. Clarke, who played his own "Rondo Caprice" for cornet; Miss Lucy Allen, who sang the soprano air from "Robert the Devil," and Miss Jeannette Powers, who was heard in a violin solo.

## SOUSA'S CONCERTS HEARTILY ENJOYED

John Philip Sousa and his fine band were heard yesterday at Infantry hall, and gave two delightful concerts. At the matinee there was a large audience, a pleasing program and much enthusiasm. The evening audience was quite as demonstrative over the following interesting program:

- Overture, "Kaiser" ..... Westmeyer
- Cornet solo, "Rondo Caprice" ..... Clarke  
Mr. Herbert L. Clarke.
- Suite, "The Last Days of Pompeii".....
- .....Sousa
- Soprano solo, "Roberto".....Meyerbeer  
Miss Lucy Allen.
- "Till Eulenspiegel's Merry Pranks"....
- .....R. Strauss
- Suite, "Peer Gynt".....Grieg
- Humoresque .....Dvorak
- March, "Powhatan's Daughter".....Sousa
- Violin solo, caprice, "Clay".....Gelos  
Miss Jeannette Powers.
- Ride of the Valkyries, from "Die Walkure" .....Wagner

In program making Sousa always gives a fine variety and draws liberally upon the works of the great composers, and for encores furnishes a liberal supply of the marches, selections from light opera, and other popular things which the people delight to hear. Among the novelties in his program were the Rondo Caprice by Mr. Herbert Clarke, first cornet of the band, and the march by Mr. Sousa, "Powhatan's Daughter," both new, and a very effective arrangement for band of Richard Strauss' famous "Till Eulenspiegel." The band played with great spirit and precision, and every number was followed by encores.

Mr. Sousa presented a very capable array of solo talent, including Miss Lucy Allen, soprano, whose voice and execution were finely displayed in the familiar air from Meyerbeer's "Robert le Diable." Miss Jeanette Powers, violinist, won deserved recognition, and Mr. Clarke, the cornetist, played brilliantly his own composition. All responded with encores.

EVENING TRIBUNE,

## CAPTIVATED HIS AUDIENCES

SOUSA, THE "MARCH KING," REIGNED AT INFANTRY HALL.

Programmes Particularly Well Balanced in Classical and Lighter Numbers and Pleased All.—Fine Renditions by the Three Soloists.

Sousa came, saw and conquered yesterday by reason of two delightful concerts rendered before large audiences in Infantry Hall yesterday afternoon and last evening.

There was a happy mingling of the classical with the stirring pieces of the leader and the audience was held enthralled from start to finish. The soloists

were all excellent, and each separately scored decided hits. Both programmes given the Providence audiences were of the highest standard, the better, however, being reserved for the evening one, as follows: Overture, "Kaiser," Westmeyer; cornet solo, "Rondo Caprice" (new), Clarke; suite, "The Last Days of Pompeii," Sousa; soprano solo, "Roberto," Meyerbeer, Miss Lucy Allen; "Till Eulenspiegel's Merry Pranks," R. Strauss; suite, "Peer Gynt," Grieg; (a) "Morning," (b) "Asa's Death," (c) "Anitra's Dance," (d) "In the Hall of the Mountain King;" (a) Humoresque, Dvorak; (b) "Powhatan's Daughter" (new), Sousa; violin solo, caprice, "Slav," Geloso, Miss Jeannette Powers; Ride of the Valkyries, from "Die Walkure," Wagner. The most interesting composition from a musical point of view was "Till Eulenspiegel's Merry Pranks," by Strauss, the most modern and daring composer of the German school. It gave the band an opportunity to show the high standard of



JOHN PHILIP SOUSA.

its skill and the high pitch of perfection to which its ensemble has been trained.

Yet the arrangement of a Strauss orchestra composition for band will always be an unsatisfactory experiment. Strauss is the master of color combinations par excellence and all the "raffinement" and subtle gradations of his color schemes must be lost when transferred to a musical body which lacks variety of color and combinations as bands do.

Grieg's charming "Peer Gynt" suite suffered for the same reason, but brought back to one's memory the performance of the same work by the Boston Symphony under Nikisch with Schroeder and Kneisel as the soloists in "Anitra's Dance."

"The Last Days of Pompeii," by the leader of the band, is a pleasant tone-painting, though of little importance from a musical point of view.

Herbert L. Clarke, the cornet soloist of this band, played a caprice of his own with brilliant technique and tone, while Miss Lucy Allen, daughter of S. W. K. Allen of East Greenwich, rendered an aria from "Robert le Diable," by Meyerbeer. Miss Allen possesses a large, voluminous voice evenly trained and most flexible. She gave as an encore the valse from "Romeo and Juliet."

If any soloist is able to make an impression upon an audience that has listened to a continuous band performance of two hours and a half, such soloist must have more than the ordinary merit in her, and that is surely the case with the violinist, Miss Jeannette Powers. She played her Slavish caprice with splendid verve and a round tone of beautiful quality and she entered into her work with such true spirit that she captured the audience by storm and was obliged to give Schubert's "Serenade" and Hubay's "Hungarian Dance" for encores. The young woman is surely a most promising artist.

# SOUSA IS HERE ONCE MORE

## Two Big Audiences Enjoy Concerts by His Band

John Philip Sousa and his band made a welcome return to this city yesterday, when they gave two concerts, respectively, in the afternoon and evening.

The programmes were appropriately arranged, containing a number of old favorites, a new Sousa march, "Powhatan's Daughter," and in addition pieces ranging from such ambitious compositions as Liszt's Symphonic Poem, "Les Preludes," one of Chadwick's "Symphonic Sketches" and Richard Strauss' "Till Eulenspiegel," to the "Yankee Shuffle," and farcical variations on "Waiting at the Church."

Mr. Sousa was assisted by Miss Lucy Allen, soprano; Miss Jeanette Powers, violinist, and Mr. Herbert L. Clarke, cornetist. In the afternoon Miss Allen won favor with the Waltz Song from "Romeo and Juliet," and she added as an encore Mrs. Beach's "Years at the Spring."

Miss Powers played Ries' Adagio and "Moto Perpetuum." In the slow movement she exhibited a fine, large, warm tone, and the "Moto Perpetuum" served to further increase the pleasure of the audience. She added Chopin's E flat nocturne, arranged for violin with harp accompaniment, to the programme.

Mr. Clarke's abilities are well known

in this city. He aroused much enthusiasm by the purity of the tones, the excellence of his mechanism, and the general finish of his performances. His opening number consisted of a piece for cornet, presumably his own, "Sounds From the Hudson." In response to general demand he intoned with heart-melting fervor "Love Me and the World Is Mine."

Mr. Sousa's new march proved to possess those qualities of verve and rhythmic swing that have made so many of his famous compositions favorites throughout the land, and this remark may also be said to be a most appropriate commentary upon the playing of the band.

There were encores and encores, and still encores, among them many of the well-known marches, such as "Manhattan Beach," "El Capitan," "The Stars and Stripes Forever."

In the evening there were given, among other things, another new cornet solo, composed by Mr. Clarke and performed by him, "Rondo Caprice"; also Sousa's suite, "The Last Days of Pompeii"; the Strauss tone-poem, Grieg's "Peer Gynt" suite, and the "Ride of the Valkyries."

Miss Allen sang the well-known soprano aria from Meyerbeer's "Roberto il Diabolo," and added an encore, as did Miss Powers, after playing Geloso's Caprice "Slav." Again there was much applause and many encores throughout the concert.

were 13 encores of Sousa's compositions to satisfy the encore fiend.

When one looks upon the programme, which had enough serious and classical works in its make-up, the question arises in one's mind, would most people who go to Sousa go to the Boston Symphony concerts if the same programme were played? When looked upon from this point Sousa does a very important missionary work with his concerts and the influence of such concerts will surely be felt.

The people are curious in their choice. Here more than in any other country the question does not need to be asked, What is in a name? It is everything. One also is set to meditating why the first introduction of a Strauss composition to a Providence audience should be made by a band when the leading symphony orchestra comes here every year.

### THE AFTERNOON PROGRAMME.

A large crowd filled nearly every seat for the afternoon concert, and no pains were spared to make it a most interesting one. The selections, together with the encores, quite caught the popular fancy, the well-known leader giving with all their vim and dash on his frequent encores many of the marches that have made him famous.

The appearance of Herbert L. Clarke, formerly with Reeves American Band, and Miss Lucy Allen of East Greenwich was the signal for enthusiastic applause and ovations, and the solos of each received liberal applause.

The programmes and encores given follow: Symphonic poem, "Les Preludes," Liszt; encores, "El Capitan" and "Experience"; cornet solo, Herbert L. Clarke,

"Sounds from the Hudson" (new); encore, "Love Me and the World Is Mine"; suite, "Three Quotations," Sousa; encore, "The Diplomat"; soprano solo, Miss Lucy Allen, waltz song from "Romeo and Juliet," Gounod; encore, "Years at the Spring"; nocturne, "Kammenof Ostrow," Rubinstein. Intermission.

"Jubilee," from "Symphonic Sketches," Chadwick; encore, "Waiting at the Church," with variations; (a) Idyll, "Pan Pastoral" (new), Godard; (b), march, "Powhatan's Daughter" (new), Sousa; encores, "Stars and Stripes Forever" and "Manhattan Beach"; violin solo, Miss Jeanette Powers, "Adagio and Moto Perpetuum," Ries; encore, Nocturne by Chopin, and mosaic, "The Free Lance," Sousa.

### EVENING BULLETIN.

#### SOUSA'S BAND.

#### "March King" and His Men Present Two Popular Programmes.

The ever-popular John Philip Sousa and his fine band were heard here yesterday in two concerts at Infantry Hall. At the matinee there was a large audience, a pleasing programme and the enthusiasm which seems to go naturally with a Sousa performance. The evening audience was somewhat smaller, but quite as demonstrative. The following interesting programme was presented:

Overture, "Kaiser".....Westmeyer  
Cornet solo, "Rondo Caprice".....Clarke  
Mr. Herbert L. Clarke.  
Suite, "The Last Days of Pompeii".....Sousa  
Soprano solo, "Roberto".....Meyerbeer  
Miss Lucy Allen.  
"Till Eulenspiegel's Merry Pranks".....R. Strauss  
Suite, "Peer Gynt".....Grieg  
Humoresque.....Dvorak  
March, "Powhatan's Daughter".....Sousa  
Violin solo, caprice, "Clay".....Geloso  
Miss Jeanette Powers.  
Ride of the Valkyries, from "Die Walkure".....Wagner

The above is an excellent example of Mr. Sousa's skill in programme making. He gives a fine variety and draws liberally upon the works of the great composers. Then for encores he furnishes a liberal supply of the marches, selections from light opera, and other popular things which the people delight to hear. Novelities on this programme were the Rondo

Caprice by Mr. Herbert Clarke, first cornet of the band, and the march by Mr. Sousa, "Powhatan's Daughter," both new, and a very effective arrangement for band of Richard Strauss's famous "Till Eulenspiegel." The band played with great spirit and precision, and every number was followed by enthusiastic applause and from one to three encores.

As usual, Mr. Sousa presented a very capable array of solo talent. This included Miss Lucy Allen, soprano, whose superb voice and brilliant execution were finely displayed in the familiar air from Meyerbeer's "Roberto le Diable;" Miss Jeanette Powers, violinist, whose facile technic and musicianly style won deserved recognition, and Mr. Clarke, the favorite cornetist, who played brilliantly his own composition. All were compelled to respond with encores. The programme, indeed, was more than doubled in length by the extra pieces demanded, but a Sousa audience, somehow, never seems able to get enough.

## BOSTON HERALD

JANUARY 9, 1908

### SOUSA IN SYMPHONY HALL.

#### Two Excellent Concerts Given to Appreciative Audiences.

Sousa and his band gave two excellent concerts in Symphony Hall yesterday before enthusiastic audiences. Sousa was assisted by Miss Lucy Allen, soprano; Miss Jeanette Powers, violinist, and Herbert L. Clarke, cornetist.

Mr. Sousa's programmes yesterday introduced something new to Boston. The new feature was the march, "Powhatan's Daughter." It goes into history as another purely Sousa march and takes a place in the music cabinet with his march efforts of the past. It was encored again and again and served to add one more stirring number to the whistler's catalogue.

The two programmes were of the best the popular leader could manufacture. The suite, "The Last Days of Pompeii," was one of the excellent numbers, the climax, depicting the destruction of Pompeii and the death of Nydia, being interpreted in excellent manner. Richard Strauss' "Till Eulenspiegel's Merry Pranks" was another selection which was rewarded with rapturous applause. By far the most artistic number of the night was Grieg's "Peer Gynt" suite. Always well received by most audiences, it was certainly given all the applause due it at last night's concert.

The closing number last evening was the Ride of the Valkyries, from "Die Walkure." As graphically described by Sousa and his band, one could almost see the long-haired, wild-eyed maidens flying through the air on fiery chargers. It was indeed a fitting close to an interesting programme.

But the other features of the concert should not be forgotten. Miss Allen's rendition of Meyerbeer's "Roberto" earned applause which resulted in a pretty encore. Miss Powers proved to be a perfect master of the violin, and gave the "Slav" caprice. Mr. Clarke, always a favorite, gave for his solo, a new "Rondo Caprice," written by himself. Mr. Clarke was warmly encored.

**SOUSA AND HIS BAND.**

Sousa and his band entertained large audiences yesterday afternoon and evening at Symphony Hall. The programmes covered a wide range and included, besides a large number of the inevitable Sousa marches, Richard Strauss' "Till Eulenspiegel," Liszt's "Les Preludes," and a movement from Chadwick's Symphonic Sketches. In the evening programme was also included Mr. Sousa's own suite, "The Last Days of Pompeii," which, if we are not mistaken, is one of his latest compositions. It is interesting to think of Mr. Sousa as a serious composer, for we suppose he is to be taken seriously in that line, the Last Days of Pompeii being indeed a serious subject truly Richard Straussian in its possibilities. We have often admired Mr. Sousa's graceful poses as he conducted one of his own genuinely original and characteristic marches, but strange to say we never thought him quite capable of evolving such truly remarkable effects from a brass band as he has done in this suite. Among many such effects we feel that two require special mention, a trio for kettle-drum, snare drum and bass drum, which opens the third movement, and a combination of coconut shells, kettle drums and sleigh bells, which occurs in the first movement. Besides these color effects Richard Strauss' wind-machine in "Till Eulenspiegel" sounded hopeless and discouraged.

The band played with its usual good ensemble, and was assisted by Miss Lucy Anne Allen, soprano; Miss Jeanette Powers, violin; and Mr. Herbert L. Clarke, cornet, who all generously added encores.

Miss Powers and Mr. Clarke both displayed excellent command of their respective instruments, and played with genuine artistic feeling. Miss Allen showed fatigue, and failed to sing with her usual aplomb, yet she gave a pleasing interpretation of an aria from Meyerbeer's "Robert," and Gounod's Waltz Song from "Romeo and Juliet," which she added as an encore.

F. S. M.

**JOURNAL.**

**SOUSA DISPLAYS SENSE OF HUMOR**

**Gives Popular Melody as Encore to Classic Number at Concert in Symphony Hall.**

The incomparable Sousa and his band gave two concerts at Symphony Hall yesterday, one in the afternoon and the other in the evening. The audiences were not very large, but they were very enthusiastic, for Sousa is a capital entertainer. He not only writes fine marches and pleasing odds and ends of music, but he also concocts excellent programs. Then again he has a polished sense of humor which inspires him, for example, to give "Waiting at the Church" as an encore to Grieg's classic suite, "Peer Gynt." After that serious, wondrous music of the lately deceased Norseman, it was indeed a ludicrous contrast to hear an oboe imitating Vesta Victoria in her performance of the serio-comic popular song.

And Sousa is a most generous provider of pleasure. A round of applause fetches an encore without fail, so in the course of a single concert the listener is likely to hear nearly all of the composer's celebrated marches—the best of their kind the country has produced. The soloists yesterday were Miss Lucy A. Allen, soprano; Miss Jeanette Powers, violinist, and Mr. Clarke, the admirable first cornet of the band. One of the numbers on the evening program was Sousa's new march, "Powhatan's Daughter."

**TRANSCRIPT,**

**MUSIC AND DRAMA**

**Two Sousa Concerts**

John Philip Sousa, a little grayer about the temples, but otherwise showing little trace of recent illness, led his incomparable band in two generous concerts in Symphony Hall, Wednesday afternoon and evening. The afternoon attendance was light, but in the evening both balconies were filled and on the floor was a substantial and what might be called a 'dressy' throng. Eighteen numbers comprised the printed programmes but nearer forty numbers made the sum total, so quick and characteristically eager to respond was the smiling Sousa. The classical selections were from the works of Liszt, Rubinstein, Grieg, Dvorak, Gounod and Wagner, while in the afternoon George W. Chadwick was honored, the "Jubilee" from his "Symphonic Sketches" being the medium. For the rest there were Sousa's new march, "Powhatan's Daughter," and a dozen odd of the old Sousa marches, from "The Washington Post" to "The Diplomat," Sousa's "Three Quotations," and "The Last Days of Pompeii" suites, and two solos by Herbert L. Clarke, cornetist, both his own compositions. To vary the programmes there was Miss Lucy Anne Allen, tall and Junoesque, with a dramatic mezzo-soprano voice, to sing the waltz song from "Romeo and Juliet," and "Roberto," by Meyerbeer; and Miss Jeanette Powers, violinist, to play Ries's adagio and moto perpetuum and Gelsoso's "Slav" caprice, both favorite offerings of every concert violinist.

Sousa himself displays most of his old mannerisms and introduces several of recent invention, of doubtful effectiveness but undoubted fascination for those in the audience. The band performs with that remarkable unity and versatility which is now to be expected from players under the guidance of this finished director, and gave to the classic numbers dignified and brilliant interpretation, and to the lighter selections all that varied humor and fantastic treatment which goes to make a Sousa concert enjoyable to the multitude. Especially admirable was the interpretation of the "Peer Gynt" suite, and Strauss's "Till Eulenspiegel's Merry Pranks," while the "Ride of the Valkyries" was delivered with thundering spirit. Mindful of the comicality of the paraphrased "Everybody Works but Father" of two seasons ago, Sousa now makes like musical mischief with "Waiting at the Church"; but he practised a low trick when he announced "The Merry Widow." Many in the audience anticipated a brilliant playing of the now famous waltz; but the band simply took the first movement and repeated it a dozen times, with varied tempo and treatment each time. If Mr. Sousa, himself a vigorous advocate of protection of composers' works, feared to play the waltz in its entirety, why did he go as far and as incompletely as he did? If Franz Léhar could hear this mournful monstrosity he probably would write to Sousa: "If you must take it, take it all and do me full justice."



HE famous Sousa and his equally famous band came to Symphony Hall yesterday afternoon and evening and delighted two of the largest audiences ever gathered in this

hall for this class of music. The programmes were the regulation Sousa affairs, abounding in marches and other spirited numbers with just enough of the higher class article to prevent monotony. And it was all well rendered. Of course, Sousa was forced to give all his popular marches and trotted out a new one, "Powhatan's Daughter," that brought down the house. It is Sousa all over and in his best vein.

This year the band is exceptionally wealthy in soloists, Mr. Herbert L. Clarke repeating former triumphs with his excellent cornet playing, while Miss Lucy Allen, soprano, and Miss Jeanette Powers, violin, are artists far above the average. Incidentally the chance of once more seeing Sousa direct was not the smallest treat of the evening.

**RECORD,**

**SOUSA AND HIS BAND.**

Sousa and his band entertained large audiences yesterday afternoon and evening at Symphony Hall. The programmes covered a wide range and included, besides a large number of the inevitable Sousa marches, Richard Strauss' "Till Eulenspiegel," Liszt's "Les Preludes," and a movement from Chadwick's Symphonic Sketches. In the evening programme was also included Mr. Sousa's own suite, "The Last Days of Pompeii," which, if we are not mistaken, is one of his latest compositions. It is interesting to think of Mr. Sousa as a serious composer, for we suppose he is to be taken seriously in that line, the Last Days of Pompeii being indeed a serious subject truly Richard Straussian in its possibilities. We have often admired Mr. Sousa's graceful poses as he conducted one of his own genuinely original and characteristic marches, but strange to say we never thought him quite capable of evolving such truly remarkable effects from a brass band as he has done in this suite. Among many such effects we feel that two require special mention, a trio for kettle-drum, snare drum and bass drum, which opens the third movement, and a combination of coconut shells, kettle drums and sleigh bells, which occurs in the first movement. Besides these color effects Richard Strauss' wind-machine in "Till Eulenspiegel" sounded hopeless and discouraged.

Worcester  
Telegram. 1/10.

Worcester Gazette 1/10

Hartford Current 1/11.

## SOUSA AND HIS BAND.

Two Excellent Concerts Are Given in  
Mechanics Hall.

Last night and yesterday afternoon, in Mechanics hall, John Philip Sousa and his band, with three brilliant soloists, was the magnet that drew and retained the attention of large audiences, and generous programs were given at both afternoon and evening performances.

The night program was interesting, and of enough variety to please all classes of music lovers, both classical and popular. Herbert L. Clark, cornetist, appeared as the first soloist in a composition of his own, entitled "Rondo caprice." In this he did himself full justice, both as to execution, beautiful and even quality of tone and musicianship.

He was heartily encored, and reopened with the ever-popular song, "Love me and the world is mine." This was in direct contrast to his previous solo, and proved his versatility.

Next followed a suite by Sousa, "The last days of Pompeii" (a) "In the house of Burbo and Stratonice," (b) "Nydia," (c) "The destruction of Pompeii and Nydia's death."

This was given as Sousa only, aided in full by his band, could portray it. At the close of this number, Mr. Sousa was presented with an immense bouquet of American beauty roses.

Miss Lucy Allen, as soprano soloist, gave the next number, "Roberto," by Meyerbeer. She sang with ease and flexibility of voice required in her selection, and responded to a hearty encore with the waltz song from "Romeo and Juliet," Gounod.

Miss Jeannette Powers was the last soloist, giving the caprice "Slav," by Geloso.

Her playing was noticeable for firm tone, good intonation so much to be desired by violinists, and musical feeling.

Since her last appearance in Worcester she has gained, especially in maturity and freedom of playing. She was obliged to respond twice to encores, her numbers being Schubert's "Serenade," with harp accompaniment, and "Bohemian dance," accompanied by the band.

The last selection, "Pride of the Valkyries," from "Die Walkure," Wagner, was a fitting close to a brilliant program.

Mr. Sousa was, as usual, generous with encores, and made a decided impression on the audience with the playing of his new march, "Powhatan's daughter."

Mr. Sousa, though still weak as a result of his recent severe illness, conducted both concerts in their entirety, and, as usual, struck the popular chord with his audiences. The band seems to have improved in general tone, and the influence of the high class of music selected for the programs seem to have made an impression upon the individual members of the organization.

The afternoon concert attracted a large audience, and an equally good program was given, with the same soloists as at the night concert.

## SOUSA AND HIS BAND DELIGHT BIG CROWDS

John Philip Sousa and his band were cordially received by large audience at the concerts yesterday afternoon and last evening in Mechanics hall. Mr. Sousa was given an ovation on making his appearance both times, and in the evening was presented a beautiful bouquet.

The music was up to the high standard set by the March King, and the excellent manner in which the numbers were arranged was a most enjoyable

The vocal and instrumental soloists won immediate favor. Herbert L. Clarke's artistic mastery of the cornet, particularly in the rendition of his own "Rondo Caprico," was heartily applauded. Miss Lucy Allen, soprano, captivated all with her splendid voice and merited encores were also received by Miss Jeannette Powers, violinist.

But the charm of both concerts was afforded chiefly by Sousa music. Other works given warranted place and admirably executed, were apparently lost to the audiences with the first strains of a Sousa air. The playing of "The Stars and Stripes Forever," at last night's concert and the demonstration which followed was at once a musical treat and a glowing tribute to the master artist who afforded it.

## SOUSA'S BAND TWICE.

Hartford Cornetist Heard at One of the Concerts.

John Philip Sousa made his annual appearance at Foot Guard Hall yesterday afternoon and last evening under the auspices of the Governor's Foot Guard. Both performances were well attended.

In the evening the concert opened with Westmeyer's overture, "Kaiser," which is decidedly German in theme and development. It received two encores, the band playing Sousa's "El Capitan March" and Hattie Williams's song, "Experience." The latter was given very lightly and evidently pleased every one. Herbert L. Clarke, the cornet soloist who has been with Sousa for a number of years, came next and played a number of his own composing with beautiful clear tone, and in response to much applause played "Love Me and the World is Mine." "The Last Days of Pompeii" by Mr. Sousa proved rather commonplace but was played well. Strauss's "Till Eulenspiegel's Merry Pranks" was given finely, the brilliant passages were played clearly and in splendid spirit. After the intermission came the gem of the evening, Greig's "Peer Gynt" suite. Little need be said of the composition; it has been played here beautifully by the Boston Symphony Orchestra and finely by the Hartford Philharmonic, and therefore it is no stranger to the music lovers of Hartford. The tonal effects were fair and in this number only did the band give any semblance to an orchestral tone. The next compositions were decidedly opposite.

Dvorak's dainty "Humoresque" was given with just the right touch and in "Powhatan's Daughter," Sousa's latest march, there was a suggestion of Indian music but hardly the Sousa swing that is noticeable in his older marches. The evening's concert closed with the "Ride of the Valkyries" from "Die Walkure."

Miss Jeanette Powers, the violin soloist, played finely, both afternoon and evening. At the matinee Ries's "Adagio and Moto Perpetuum" was executed. The adagio was played brilliantly and was the best portion of the selection. Her encore was a Chopin "Nocturne," played with harp accompaniment. In the evening, Geloso's caprice, "Slav," was selected and the interpretation was excellent. As an encore Schubert's "Serenade" was played, followed by a Hungarian dance. Miss Powers's execution is excellent and although quite young, she has fine command of her instrument.

The other soloist, Miss Lucy Allen, sang the waltz from "Romeo and Juliet" in the afternoon and in the later performance sang Meyerbeer's "Roberto." She possesses a powerful voice, not particularly clear or sweet, but effective in certain selections. In the afternoon the first band number was by far the best. It was Liszt's symphonic poem, "Les Preludes," and it is always beautiful.

Then of local interest was the cornet solo given by Francis W. Sutherland, leader of the Governor's Foot Guard Band. The composition is called "The Sphinx Temple Polka" and its composer, J. Oscar Casey, led Sousa's Band in accompaniment. Mr. Sutherland is well known as a good player and he was well applauded.

Mr. Sousa has attained a certain popular success, not so much on account of quality but rather of quantity of tone in his band's playing. He is not and never will be a great band leader and he has never been found guilty of being over artistic. Certainly "Waiting at the Church" is hardly an appropriate selection to be used as an encore to the beautiful "Peer Gynt," and it is hardly art to have six cornets and as many trombones lined up on dress parade and blown into the faces of the audience.

Worcester Post 1/10

## SOUSA'S BAND DELIGHTS TWO LARGE AUDIENCES

John Philip Sousa and his band entertained two large audiences in Mechanics hall yesterday afternoon and last night. The band discoursed classical music from noted authors to the crowd in accordance with the regular program, but made the real hit on the encores, when Sousa's own popular marches were played.

The band was assisted by three soloists, Herbert L. Clark, cornetist, Miss Jeannette Powers, violin soloist, and Miss Lucy Allen, sprano soloist.

Sousa, though weak from his recent illness, directed the concert throughout, and built efforts from his band by his superb direction that earned round after round of applause from the two audiences.

**THE SOUSA CONCERTS.**

**Famous Bandmaster and His Musicians With Soloists Heard to Excellent Advantage.**

A small audience attended the matinee at Foot Guard hall Friday afternoon, where Sousa and his famous band appeared in one of their characteristic programs. The peculiar feature of these programs consists in what is not printed, the encores that are given so readily and which bring the marches or humoresques that have made this composer-conductor celebrated over the world. These marches, especially, are inimitably delivered. The spirit, the dash, the military rhythm and clang, and the ingratiating melody are given at full value, with the broad color and reverberating effect that carries an audience, ear and feet. The more familiar they are the better they sound, for, in the composer's conducting, they preserve their crispness and effervescence and the marked rhythms that tramp along lightly and firmly.

The concert began with "Liszt's Preludes," in the rendition of which the band assumes orchestral tone and color with fair success. If memory serves the piece has been heard at former Sousa concerts. It was beautifully given on Tuesday, the rich broad color, the exquisite modulations, the grand harmonies and the sweep and style of the score coming to clear demonstration. It was an intelligent if somewhat massive production. The cornet solo that followed by Herbert L. Clarke proved very fine. It showed both the extreme skill of the player and his very clear, round and golden tone. The expression of sentiment was especially fine and effective. The next number, three Sousa semi-grotesques in a group, contained much that was amusing and was delivered with humor and clever changes of expression. It is lively and entertaining, and the last "Nigger in the woodpile," has peculiar comic effects. Miss Lucy Allen then sang a waltz song from Gounod's "Romeo and Juliet." She is a very good coloratura artist, and though her voice is not broad and sonorous, it is clear, far carrying, musical and very flexible. Her high notes were beautifully executed, trills and runs and cadenzas proved faultless. She sang an encore to the piano. One of the finest productions of the evening was the Rubinstein "Nocturne." The leading theme is of great dignity and sentiment and the band carried it with remarkable tone and expression, now like a half hushed orchestra, then like a swelling organ. It was a rendition of much distinction, poetic flavor and superb musical effect. The "Jubilee" music by Chadwick proved noisy and rather commonplace. It was well played, of course, but it could not escape from passages that were banal, and others that overpowered without other feature than massiveness. An Idyl by Godard, in which the lighter wood winds had free playing, was a pretty number, and was given excellently by the band.

Miss Jeannette Powers played a violin solo. This young artiste made the best impression. She has a tone of moderate volume but much elegance and finish and the Adagio by Ries was delivered with charming sentiment and very tender expression. In the break-neck pace of the Perpetuum Mobile she displayed excellent skill and her bird notes were clear and perfect. A nocturne that followed further demonstrated the charm of her production. It was both intelligent and alive with temperament. This proved an enjoyable part of the concert.

The final number was a brilliant pot pourri delivered with all the dash, sonorous power and magnetic tempo of the band. John Philip Sousa looked in good form and conducted with his usual elegance and power. The sleekness that brought him nigh to death last month seems not to have impaired his quality. Long may it last!

In the evening a considerably larger and even more appreciative audience heard a similar but in some respects a more pretentious program. Local interest was added by the appearance of J. Oscar Casey, formerly leader of the Foot Guard band, and Francis W. Sutherland, the present leader, as conductor and solo player respectively, with the Sousa musicians. Mr. Casey's composition, "The Sphinx Temple Polka," dedicated to Sphinx temple of this city, was played by Mr. Sutherland on a cornet, while Mr. Casey waved the baton over the mighty band.

It was a popular program even if the list did include selections by Westmeyer, Strauss, Greig, Dvorak and Wagner, for while striving to please those lovers of music who enjoy the classics, Mr. Sousa never forgets the presence of those who enjoy music for itself alone and know none too much of the technique of the "more pretentious selections." Thus it came about that last evening as at every previous concert, a stirring Sousa march followed the special number. The program for instance included the overture "Kaiser" (Westmeyer), and almost before the applause which greeted this somewhat familiar number had died away, the band was off into a rendition of "El Capitan," one of the early Sousa marches. And so it was throughout the evening. An elaborate number would be succeeded by a familiar march until "Manhattan Beach," "The Stars and Stripes Forever," and others of the Sousa band had been played. It is in these marches which have made Sousa that the average auditor finds the greatest enjoyment and in playing them in connection with his formal program the celebrated bandmaster shows his keen judgment of public taste.

"The Last Days of Pompeii," "Till Eulenspiegel's Merry Pranks" and "Peer Gynt" were all rendered with that fine tonal effect and the superb harmony which have always characterized the band's playing. As an encore number to "Peer Gynt," which proved one of the gems of the evening, Mr. Sousa led his musicians through a humorous rendition of "Waiting at the Church," which it is hardly necessary to say brought forth the most spirited applause of the evening.

Mr. Sousa is particularly happy in his selection of solo performers, and this applies no less to Herbert L. Clarke, the exceedingly finished cornet soloist of the band, than to Miss Allen, soprano, and Miss Powers, violinist. For her evening number Miss Allen sang with much satisfaction Meyerbeer's "Roberto" and for an encore a lighter song of Scotch sentiment. Miss Powers's playing was exquisite, so much so that her rendition of Geloso's caprice, "Slav," was perforce succeeded by another selection. She chose the ever beautiful Schubert's Serenade, and played with all the grace and impression which that master creation requires. As a third number she played a Hungarian dance. Mr. Clarke, whose resemblance to President Roosevelt has been commented on, played one of his own compositions, a rondo caprice (new) which showed how talented a performer he is. As an encore he gave the sentimental "Love Me and The World Is Mine."

Mr. Sutherland's solo, with Mr. Casey conducting, came at the end of the first part of the program. The selection is a dainty polka, of which Mr. Casey may well be proud, and Mr. Sutherland's playing won many compliments. The audience was very enthusiastic in applauding.

Sousa's new march, "Powhatan's Daughter," proved a pleasing work, suggestive of the abandon of the Indian nature and filled with the swing and dash so characteristic of the Sousa

marches. As an encore, after bowing his acknowledgements of the cordial reception to his new success, Mr. Sousa started his musicians into a rendition of "The Merry Widow," a departure which caught the audience's fancy from the first, for no popular favorite of recent days is more attractive.

The concert came to an end with "The Ride of the Valkyries" from Wagner's "Die Walkure." The tremendous power of the band was displayed to pre-eminent advantage in this familiar and crashing number, which formed a fitting conclusion to the day's playing by Mr. Sousa.

The concerts were under the auspices of the First company, Governor's Foot Guard, and proved a treat.

*Ken Haven 1/2.*

**SOUSA IS KEPT BUSY BOWING WITH ENCORES**

A large and enthusiastic audience at the Hyperion greeted Sousa's well-known figure last evening as he lifted his baton. The first number of the program with the Kaiser overture. So many encores were given that the sign man on the side was kept busy handing them out. Sometimes he looked as though he doubted whether or not he should turn the card over. The three soloists, Mr. Herbert L. Clarke, cornetist; Miss Lucy Allen, soprano; and Miss Jeannette Powers, violinist were well received, all responding with one or more encores. Miss Powers played with a breadth of tone and brilliancy that delighted the audience, especially in her encores, Schubert's serenade with harp accompaniment and Hungarian dance. The whole band played together perfectly with its well-known finish and harmony. The sextet from Lucia with six men from the brass side of the ranks stepping to the front and pointing their horns directly at the audience was as pleasing as ever, and the descriptive selections such as the suite "Last Days of Pompeii," "Tulenspiegel's "Merry Pranks" were quite capable of suggesting pictures to one possessed of a little imagination.

Many cheers from Yale men came forth in response to the encores, "Boola" and "Down the Field."

The "Waiting at the Church," with its amusing "stunts" by the bass drum and the trombones caused many a laugh. The last number, Wagner's "Ride of the Valkyries" in which every man present had something doing, plenty of it, on his instrument concluded a most satisfactory evening's entertainment and the people went home with the feeling that Sousa possesses all of his old time mastery and control of his musicians.

**SOUSA AND HIS BAND**

GAVE TWO FINE CONCERTS AT  
THE HYPERION.

**Pleased Good Sized Audience  
and So Did the Soloists.**

The Programs Were Well Arranged  
and the Encores Freely Granted—  
Sousa Is a Very Pleasing and Popu-  
lar March King.

Sousa and his splendid band gave a delightful concert at the Hyperion yesterday afternoon and last night. There was good sized audiences at both concerts and perfect satisfaction was expressed by all who attended.

In the evening the concert opened with Westmeyer's overture, "Kaiser," which is decidedly German in theme and development. It received two encores, the band playing Sousa's "El Capitan March" and Hattie Williams' song, "Experience." The latter was given very lightly and evidently pleased every one. Herbert L. Clarke, the cornet soloist, who has been with Sousa for a number of years, came next and played a number of his own composing with beautiful clear tone, and in response to much applause played "Love Me and the World Is Mine." "The Last Days of Pompeii," by Mr. Sousa, proved rather commonplace, but was played well. Strauss' "Till Eulenspiegel's Merry Prank" was given finely, the brilliant passages were played clearly and in splendid spirit. After the intermission came the gem of the evening, Grieg's "Peer Gynt" suite. Little need be said of the composition; it has been played here beautifully by other organizations and therefore it is no stranger to the music lovers of New Haven. The tonal effects were fair and in this number only did the band give any semblance to an orchestral tone. The next compositions were decidedly opposite. Dvorak's dainty "Humoresque" was given with just the right touch and in "Powhatan's Daughter," Sousa's latest march, there was a suggestion of Indian music but hardly the Sousa swing that is noticeable in his older marches. The evening's concert closed with the "Ride of the Valkyries" from "Die Walkure."

Miss Jeanette Powers, the violin soloist, played finely, both afternoon and evening. At the matinee Ries' "Adagio and Moto Perpetuum" was executed. The adagio was played brilliantly and was the best portion of the selection. Her encore was a Chopin Nocturne, played with harp accompaniment.

In the evening, Geloso's caprice, "Stav," was selected and the interpretation was excellent. As an encore Schubert's "Serenade" was played, followed by a Hungarian dance. Miss Powers' execution is excellent and although quite young, she has fine command of her instrument.

The other soloist, Miss Lucy Allen, sang the waltz from "Romeo and Juliet," in the afternoon, and in the later performance sang Meyerbeer's "Roberto." She possesses a powerful voice, not particularly clear or sweet, but effective in certain selections. In the afternoon the first band number was by far the best. It was Liszt's symphonic poem, "Les Preludes," and it is always beautiful.

**Mr. Sousa in the Hippodrome.**

Mr. John Philip Sousa and his band were applauded by a large audience in the Hippodrome last night, and there were many demands for repetitions. The soloists were Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Mr. Herbert L. Clarke, cornetist. Grieg's "Peer Gynt" suite was well played, as was Rubinstein's "Kammenci Ostrow" and "Powhatan's Daughter," a new march by Mr. Sousa. As one encore the band played "Waiting at the Church" with variations. This delighted the audience, and for another encore the waltz from "The Merry Widow" was played.

Sun 1/13.

**Sousa's Band at the Hippodrome.**

Sousa's band returned to the Hippodrome last night and presented a large audience with a traditional Sousa programme. A symphony of Liszt's was offered, along with "Powhatan's Daughter," the bandmaster's new march, and some of his old ones. The soloists were Herbert Clarke, cornetist, Miss Lucy Allen, soprano, and Miss Jeannette Powers, violinist.

Telegram. 1/13.

**SOUSA'S SECOND CONCERT.**

**Warm Welcome for the Bandmaster  
by a Big Audience.**

Sousa's second concert took place at the Hippodrome last night. Not even rain, not even hail kept away those who seek melody, and the big playhouse was crowded.

Mr. Sousa was heartily received, and two of his encores, "The Merry Widow" waltz and a peculiarly pleasing arrangement of "Waiting at the Church," were encored again and again.

Miss Lucy Allen was the soprano and sang the waltz song from "Romeo and Juliet." Miss Jeannette rendered the violin solo, "A la Zingara," from Wieniawski's second concerto, and Herbert L. Clarke won favor with his cornet solo, "The Queen of the Sea."

Reading Eagle 1/4.

JANUARY 15, 1908.

News Dealer 1/15.

## LARGE AUDIENCE HEARS SOUSA AND HIS BAND

Delightful Music Enjoyed at the Academy of Music

John Phillip Sousa and his band were the attraction at the Academy of Music, Monday evening. A large audience gathered to listen to the music. It seems that each succeeding Sousa band concert was better than its predecessor; at least, its eminent leader, in his selections, gets nearer to the hearts of his hearers.

The programme was composed of classical numbers, while the encores were made up mostly of the "March King's" own compositions. There were but nine numbers on the programme, but these were trebled by the fact that such a round of applause was given at the close of each. One of the encores, "Waiting at the Church," was given in Sousa's own style, which was a feature of the evening. Several other encores, such as "Stars and Stripes Forever," "Manhattan Beach" and "The Merry Widow," won untold applause.

"Powhatan's Daughter," one of Sousa's latest compositions, was played in a manner both pleasing and delightful to the many listeners. Grieg's well-known "Peer Gynt" suite and the old favorite, "The Last Days of Pompeii," were well rendered.

A cornet solo by Herbert L. Clarke was one of the finest heard in this city for a long time. His tones produced on the instrument were of exceptional beauty. He played an encore in an excellent manner.

Miss Jeanette Powers, violin virtuoso, who is in her third season with Sousa, delighted the listeners with two selections. Her bowing was faultless and the runs on the violin were features of her performing.

The soprano, Miss Lucy Allen, gave two solos in an effective style. She possesses a voice of wide range and her tones are mellow and resonant.

Times 1/4.

### SOUSA BAND CONCERT.

It would seem that each succeeding Sousa band concert was better than its predecessor—at least, its eminent leader, in his selections, gets nearer to the heart of his audiences. Last evening's program had this distinguishing feature, though formed mainly on classical lines, the encores were made up mostly of Sousa's famous marches, than which there are none more popular or inspiring. There were nine numbers on the evening program, but these were trebled by the accommodating Sousa. Among the numbers was the new composition of Sousa's, "Powhatan's Daughter," a march that has all the hall-marks of good workmanship. Among the beauties of the evening program were Grieg's well known "Peer Gynt" suite, and the old favorite, "The Last Days of Pompeii."

Sousa's soprano, Lucy Allen, is an American girl, whose voice is powerful, mellow and resonant. She was encored. The young violiniste, Jeanette Powers, is in her third season with Sousa. She has admirable technique and finish, and her playing pleased very much. The solo cornetist, Herbert L. Clarke, was in splendid form and was handsomely applauded.

## AMUSEMENTS

Academy—"Buster Brown."  
Bijou—"Spoilers."  
Idlewood—Skating Rink and Wild Animal Show.

### Music-Lovers Greet Sousa.

John Phillip Sousa and his splendid organization of musicians occupied the stage of the Academy at two concerts yesterday, and the famous bandmaster was greeted at each by an enthusiastic audience of music-lovers. Sousa is unique as a conductor, and some of his methods, peculiar to himself, have for many years served the travesty artists, who have "impersonated" the March King. He is perhaps the most precise and graceful bandmaster in the world, to the former no doubt being due in a large measure the wonderful success of his organization, and to the latter, beyond a doubt, his popularity as a wielder of the baton.

Sousa is always generous in his programs. He provides a sufficient variety to suit all tastes, and is most liberal in responding to encores. For the latter, he renders his own compositions as a rule, not because he is egotistic, but for the reason that these seem to please his audiences most. Certainly this was true in the concerts of yesterday, afternoon and evening. While the compositions of Rubinstein, Chadwick, Godard, Wertmeyer, Strauss, Grieg and Wagner were well received, Sousa's own marches, "El Capitan," "Stars and Stripes Forever," "Bride Elect," "Manhattan Beach" and others, called forth most enthusiastic applause. He also played his new march, "Powhatan's Daughter," which has much the same swing that characterizes his other popular compositions.

The soloists carried by the organization contributed a large share to the enjoyment of the concerts. Miss Lucy Allen, the soprano, possesses a voice of great power and range, and at both concerts won the hearty approval of her audiences. Miss Jeanette Powers, a violinist, who plays with fine expression received such enthusiastic recognition of her work, that she was compelled to respond to several encores. Mr. Herbert L. Clarke, the cornet soloist, is a master of his instrument, and his numbers added materially to the success of the splendid program.

## THEATRICAL

### AS SOUSA MARCHES ON.

John Phillip Sousa, M. K.—Allah forbid him against ptomaines!—stood on the little red dias in front of his matchless band on the stage of the Academy of Music yesterday afternoon, and again last evening, and with his magic baton painted glorious pictures, wrote ravishing poems and directed a revel of the tragic and comic muses.

With reeds, brasses, woods and taut wires, drums, catgut and vertical tonerods strung upon a metal bar, the harmony conjurer invoked all the gryxes and gnomes and blue devils that lurk in the dark throats of bassoons, aboës and thin flutes and compelled them to mingle and cavort with the gay sprites and airy fays that came at the master's call from the warm necks of blithe cornets and laughing trumpets to hold fantastic carnival for the comfort of the soul of the music lover.

"Bravo, Sousa! Encore!" the audience exclaimed, over and over, and with rising enthusiasm.

"Thank you. I see you have not forgotten me," Sousa bowed. "And for that you shall have one of my own marches."

First it was "The Bride-Elect," then, in turn, "The Free Lance," "Dixie Land," "El Capitan," "The Stars and Stripes Forever," and "Manhattan Beach." They all came out in the encores and they were just as full of melody and spirit as they were when they were new enough to be programmed.

Out of the clutches of the doctors and the nurses, John Phillip Sousa, M. K., leads the band in the old, sweet way.

The top of his pate gleams broader, there is a trifle more of gray in his round-trimmed beard and his military coat doesn't sit like a corset upon him as it did before the doctors captured him last fall. He has lost flesh.

But the march king and bandmaster has lost nothing of his vim and dash. His control of the band is as absolute and perfect as ever. His faculty of extracting color effects and harmonic phantasmagoria from his instruments is unimpaired.

'Rah, 'rah, Sousa! Hisses upon the Pittsburg bill of fare and its ptomaines. The maestro whose marches stir the blood like rich wine and exalt the soul lives again.

Sousa's audiences were large and appreciative. Much was expected by the music lovers who admired Sousa (who doesn't?) and much was realized. The playing was everything that could be desired. Prominent features of the concert programs were Sousa's descriptive pieces. One which told in striking tones and painted vividly "The Last Days of Pompeii," was especially brilliant.

It is with these pieces that Sousa grips his audience.

A slight tap, a chord, a measure, a strain, a great sweep of sound, a wave of color, a crash or a sob and the listeners are enthralled. Care is forgotten, joy is buried, indifference is seized in a grip of ecstasy. The beauty and power of it is awe-inspiring.

What does it mean? No solo can do

this. No singer alone can do it. The pianist cannot, nor the violin virtuoso. It takes the peculiar something that comes with the blended flood of sounds, the shaped harmony, the shaded color. It requires the great palette of the orchestra, the band, to paint such pictures over brain and heart and soul that life itself is covered up for the moment.

Therefore—long life to Sousa! May his military coat again fasten the hold of the corset upon him. May the top of his head again become a loafing place for hair.

R. G.

CHARLOTTESVILLE, VA.

JANUARY 16, 1908.

*Progress.*

## SPLENDID PROGRAM RENDERED BY SOUS.

**Large and Fashionable Audience Carried Away at Best Concert the March King Has Ever Given Here.**

Before the largest audience ever assembled in Cabell Hall to witness a concert, Sousa, the March King, presented yesterday afternoon a program of real merit, with the best band he has yet brought here.

The famous bandmaster, showing little the effects of his recent illness, was as graceful and precise as ever. He has lost nothing of his vim and dash and his control of the band is absolute and perfect.

Throughout the program the large and fashionable audience was highly enthused at the variety of selections rendered, which included works like "Till Eulenspiegel's Merry Pranks," by the most modern of German composers, Richard Strauss; Grieg's "Peer Gynt," Dvorak's "Humoresque" (most beautifully played by the wood wind choir), and Wagner's tour de force, "The Ride of the Valkyries."

Sousa was exceeding liberal in responding to encores, rendering as a rule his own compositions because they seemed to please his audience most. These included "El Capitan," "Stars and Stripes Forever," "The Free Lance," "Dixie Land," "King Cotton" and others. His descriptive piece, "The Last Days of Pompeii," was especially brilliant. He also played his new march, "Powhatan's Daughter," which has much the same swing that characterizes his other popular compositions. Other selections that caught the fancy of the audience were "The Merry Widow" waltz; "Meet Me at the Church," and "Experience."

Miss Jeannette Powers, violinist, was an exceptional attraction on the program, and at once a favorite with the students. She plays with fine expression and was compelled to respond several encores. She gave with such beauty of tone and great expression Schubert's "Serenade" to a harp accompaniment.

Miss Lucy Allen, the soprano, was also enthusiastically received. She possesses a voice of great power and range. After rendering Meyerbeer's "Roberto," she was clamorously encored. Her final number was Arthur Foote's "Irish Love Song," which she gave with great pathos.

Herbert L. Clarke, the cornet soloist, was, as ever, without a rival in technique and expression. He is a master of his instrument. As an encore he gave "Love Me and the World is Mine."

*Lynchburg. 1/16.*

### SOUSA EXCELLENT.

**Best All Round Concert He Has Given in Lynchburg Was That of Last Night.**

An excellent program excellently rendered was the verdict of the audience at the Academy last night when Sousa presented a program of real merit, with the best band he has yet brought here.

It is worthy of note that the "March King" did not confine himself on this occasion to the class of music by which he earned his title, but included works like "Till Eulenspiegel's Merry Pranks," by the most modern of German composers, Richard Strauss; Grieg's "Peer Gynt," Dvorak's "Humoresque" (most beautifully played by the wood wind choir), and Wagner's tour de force, "The Ride of the Valkyries."

These were interspersed with pieces in a lighter vein and kept the audience full of enthusiasm from beginning to end, even though the end was not until past 11 o'clock.

Miss Lucy Allen was an exceptional attraction on the program, with Meyerbeer's "Roberto," and was clamorously encored, responding with the waltz song from Gounod's "Romeo and Juliet," on which she was recalled again and again, giving finally Arthur Foote's "Irish Love Song," with great pathos.

Miss Powers was also enthusiastically received, and it is safe to predict that she will become one of America's greatest violinists. She was brought to the stage time after time and gave with much beauty of tone and great expression, Schubert's "Serenade" to a harp accompaniment.

Herbert Clarke, the cornet soloist, was, as ever, without a rival in technique and expression.

The program...

*Goldsboro. N.C. 1/17.*

The great Sousa and his peerless band paid our city another visit yesterday and was again greeted by an overwhelming ovation. His great audience was made up of home folks and visitors for an hundred miles distance, and all heard his splendid organization with keenest delight, and, as ever, he was most gracious in responding to encores. There is but one Sousa, and he is superb.

WILMINGTON MESSENGER;

JANUARY 17, 1908.

### FINE CONCERT BY SOUSA

**Splendid Musical Production at Academy Last Night—Popular March King and His Superb Band Scored Decided Hit.**

John Philip Sousa, the matchless march king and his incomparable band, gave a grand concert at the Academy of Music last night and the large audience listened with rapt interest to the fine melody served forth and then applauded with enthusiasm every single piece, requiring encore after encore, and even then not being satisfied that more was not given.

Standing on the little red dias in front of his army of musicians the leader drew from them the most marvelous pictures in music, his control of the musicians being absolutely perfect and their time being harmonious and beautiful.

Striking features of the concert were the descriptive pieces, "The Last Days of Pompeii," being especially brilliant.

The sweet soprano solo of Miss Lucy Allen, who responded to encores with two other delightful songs, and the magnificent violin solo of Miss Jeannette Powers, a master of the delicate instrument, who also was forced to play a second and third time, were highly enjoyable, each calling forth the very heartiest applause.

But it was in the encores that were demanded from the selections on the program that the march king received his greatest tribute, his own matchless marches having been rendered with the spirit and vim that have always made them popular. First there was "El Capitan" and then "King Cotton," and "The Free Lance," followed by "Stars and Stripes Forever" and "Dixie Land," the last having aroused the audience to high pitches of enthusiasm.

Much was expected of the renowned and popular Sousa, and much was realized, every feature of the admirably arranged program having been received with the greatest pleasure and appreciated to the limit by the music lovers and the others gathered there.

Wilmington.  
Star. 1/17.

Florence S. C. Saturday, January 18, 1908

# TIMES.

## SOUSA AND HIS BAND.

Famous Bandmaster Greeted by Large Audience Here Last Night.

Sousa's Band was greeted by a large and very appreciative audience here last night, the attendance having been possibly the largest of any high-class attraction at the local playhouse this season. The concert rendered by the famous bandmaster and his men was fully up to expectations and supremely delightful to musicians, many of whom were present. The programme was one of variety and, of course, included many compositions of the famous director himself. For one not a musical critic to attempt to write of the production in detail, is worse than useless.

To lighten the production there were three soloists, Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist; Mr. Herbert L. Clark, cornet virtuoso. These gave eminent satisfaction, the work of Miss Powers being spoken of with especial enthusiasm by those in attendance.

The band reached Wilmington on a special train from Goldsboro shortly after 7 o'clock last night and will be in Florence for a concert this afternoon, going again by special train to Columbia, S. C., for an appearance there this evening.

## SOUSA GAVE FINE CONCERT.

### Large Audience Charmed By the Famous Band Master and His Band.

John Philip Sousa, the matchless march king and band master and his incomparable band yesterday afternoon delighted one of the largest and most fashionable audiences ever assembled at the Auditorium. There were many visitors in Florence to hear Sousa and all of them as well as the home people were simply charmed with the music of that magnificent array of musicians. The program was par-excellence, containing many of the band master's own marches, marches that have a vim and movement to them distinctly characteristic of Sousa's music.

Of especial note was the descriptive piece, "The Ruins of Pompeii." This was magnificent and was so realistic that one could vividly imagine the scene the music was telling about. Of the marches there, El Capitan, King Cotton, Dixie Land, Stars and Stripes Forever, Powhatan's Daughter, and the Free Lance, from the comic opera of the name by Sousa. Powhatan's Daughter is Sousa's latest march and it compares favorably with the world wide favorites, El Capitan and Washington Post. Every piece on the program was followed with an encore. The audience just would not let Sousa stop and these encores were by no means less enjoyable than the regular numbers.

The soloists were in keeping with Sousa's great band. Herbert L. Clarke on the cornet gave several selections, all magnificent in their melody. He played "Love Me and the World is Mine," and was roundly applauded. Miss Lucy Allen, mezzo-soprano has a rich, melodious voice and her solos were much enjoyed. In one of her selections she demonstrated the possibilities of vocal gymnastics. The control of her voice is nothing short of remarkable. The violinist, Miss Jeanette Powers, is master of that delicate instrument and her part on the program was highly enjoyed. She gave as an encore "Schubert's Serenade" that master piece of music which has charmed the music loving world.

The entertainment was the best that has ever taken place in Florence and Manager Bray is to be commended for giving his patrons such a treat. Sousa standing on the little red dias had perfect control of the fifty-five musicians before him and throughout the performance there was not a note not wholly in accord with Sousa's idea. The harmony and time was simply perfect.

The band left immediately after the concert on a special train for Columbia where they played last night.

CHARLESTON MAIL.

FEBRUARY 17, 1908.

## SOUSA AND HIS BAND

### Drew Two Big Houses Saturday and Thoroughly Pleased All.

Saturday evening John Philip Sousa and his band wound up his engagement in Charleston before a full house, following another full house at the matinee in the afternoon.

The great "March King" still stands at the head of his profession and the musical aggregation necessary to the proper efficiency of his band is one composed of individual artists, whose selection and training evidences the most careful work. There is a beauty and a softness about the work of Sousa's band that is found nowhere else. There is also variety—the very essence of a popular concert—classical and popular. Encores were numerous and were responded to with liberality—the famous Sousa marches with their subtle inspirations being given in profusion.

Miss Lucy Allen, soprano, possesses one of the sweetest and most beautiful voices ever listened to, coupled with perfect training. Herbert S. Clark, cornetist soloist, exhibited wonderful skill and technique and was the envy and admiration of all who love the clarion notes of his instrument.

Miss Jeanette Powers' violin playing passes description. A combination of technique, skill, music, poetry, romance and inspiration seemed to have suffused the auditorium until the entire assemblage caught the spirit of the performer and were in thorough rapport with her. The wonderful but subtle melodies extracted from a mere machine and the feeling of exhilaration that followed, will long be remembered with pleasure.



JOHN PHILIP SOUSA IN ACTION.

# JOHN PHILIP SOUSA ACHIEVES TRIUMPH

The March King and His Famous  
Band Captivate Record-Break-  
ing Audiences.

## THE SOUSA CREATIONS.

His Soloists Added Much to the Ex-  
cellence of the Two Programs  
Which Were Rendered

John Philip Sousa and his band added another genuine musical triumph to the long list already achieved, when the two largest audiences that have ever assembled in the Dixie theater were completely captivated by the two splendid concerts rendered yesterday, matinee and night. In writing of the treats Mr. Sousa provided yesterday, one hardly knows where to begin. The whole musical field was covered, and the immortal work of the masters of music was heard as it has seldom, if ever, been heard here before, save when Sousa played them.

The marches of Sousa himself, hailed everywhere as "The March King," were played, and even a half-forgotten hit of the vaudeville stage, under the magic of these musicians and the skill of Mr. Sousa, developed the unexpected, and proved what is possible when one knows how to achieve it.

And yet, difficult as it is to find a starting point, recognizing as one must that each of those sixty players contributed his full quota to the musical feast, the real credit goes to the leader and his genius, and after all, it is John Philip Sousa that one remembers longest.

### "Last Days of Pompeii."

Sousa's own creation, "The Last Days of Pompeii," was one of the notable numbers at night, and, founded as it was on the classic of Bulwer-Lytton, in the realm of music, Mr. Sousa painted a picture as vivid as did the novelist, brought out every detail with cameo-like clearness, and pictured it all before that vast audience as clearly as though they had stood and watched the historic destruction of Herculaneum.

It opened with the gathering in the house

of Burbo and Stratonice, and in the music was heard the merry laughs of the men, the ribald oaths of the drinkers, the click of the dice and the light, staccato, hurried notes of joy tripping along in a mad revel.

### The Closing Features.

Then Nydia, the blind girl, entered, and the music softened to a hopeless strain, lightened only by the hint of the faith in the world to come. It sobbed out the endless longing for the light that was denied, the pleadings to step into a world and a home peopled by other than "empty voices." It brought reproof to the merry-makers, and hinted almost of the destruction that was approaching.

Then came the low murmured rumblings of the drum, the tremors of the earth, the shouts and cries of terrified thousands, and the crash of the mighty earthquake. In the midst of this confusion, a veritable confusion of splendid, crashing, harmonies, one caught the chant of the Nazarene disciples, passing the temple, and then the shrieks as the maddened tigers fled through the pathways among the throng, seeking a safety denied to all.

Quiet and darkness came on and the tumult ceased. The pale flutes and oboes held the music, tempered and softened, and then came again the voice of Nydia, moving all unharmed among the ruins. Her cry for rest, her answer to the inviting voice of the changeless sea, all was heard there in the music that slowly died down, pacified, hushed, contented, and ended in its own quiet atmosphere of peace.

This was a triumph that was all Sousa's, and the genuine, spontaneous, enthusiastic applause testified eloquently to the completeness of his winning of every one.

### The Classical Numbers.

One might go on, did space permit, and write columns on Sousa's interpretation of Liszt's symphonic poem, "Les Preludes;" of his own suite, "Three Quotations;" of the tone-poet Strauss' creation and story of Eulenspiegel's Merry Pranks; Grieg's "Peer Gynt" and his musical painting of the famous, symbolic story, and Wagner's deathless "Ride of the Valkyries" from "Die Walkure."

This latter, the last selection of all, was so graphic, so potent, so teeming with realism and the wild, mad joy of the warrior maidens on their errands, mounted as they were on fiery chargers, that it captivated as did perhaps nothing

else on the program, not even Strauss' creation. It was a magnificent, a splendid closing, and it left one under the spell of the immortal Wagner, Sousa and Sousa's band.

### The New March.

Mr. Sousa's new march, "Powhatan's Daughter," being played for the first time on this tour, created a genuine furore, and the most confirmed lover of the old Sousa favorites, was forced to admit that Sousa had outdone himself here.

It has the swing of the typical Sousa march, the sudden changes that prove so captivating, the splendid, stirring crashes of harmony, and the dash and vim and "go" that have made all Sousa marches synonyms for excellency.

Mention must be made, too, of the surprise Mr. Sousa provided in his rendition of "Waiting at the Church." He made it one of the delightful numbers of both the afternoon and night concerts, and the descriptive work in it, the changes, the use of the instruments, made it generally commented on, and its novelty was an appreciated surprise.

### Miss Jeannette Powers.

In winsome little Miss Jeannette Powers, mistress of her violin, Mr. Sousa has added an artist who adds much to the musical program he is offering.

Her first number last night was Geloso's Caprice "Slav," and she made it one of the memorable numbers of an evening of unalloyed delight.

An encore was demanded, and Miss Powers rendered Schubert's exquisite creation, the "Serenade," and with this she captured every heart. Under her spell, the violin whispered of moonlit nights in palm-gardens, grew redolent with roses and violets, whispered sighs of lovers, incense from the altars of the heart, and wafted one back into the cherished, ever-sought land of dreams.

So marked was Miss Powers' success with this exquisite number, that a third was demanded, and the "Hungarian Dance," in such vivid contrast to the "Serenade," did its full share to complete her conquest of the audience and prove her title to mistress of the violin.

V.S.

At the afternoon concert Miss Powers rendered Ries' "Adagio and Moto Perpetuum," as her programed numbers, and as encores, Chopin's "Nocturne No. II," and the "Hungarian Dance."

#### Mr. Herbert Clarke.

Mr. Herbert Clarke, for so long associated with Sousa, and perhaps without a peer in the realm that has been set aside for the cornet, is with the band again this year, and last night, with a composition of his own, "Rondo Caprice," he doubly strengthened the bands that he long since used to bind hearts to him.

From the graceful throat of the cornet

Mr. Clarke evolved the softest tones, alternated them with stirring calls as clear as the notes of a bugle, and proved himself a veritable master of his chosen instrument. As an encore he rendered, and exquisitely rendered, too, the old favorite, "My Rosary."

At the afternoon concert Mr. Clarke played a selection of his own composition, "Sounds from the Hudson," and as an encore, "Love Me and the World Is Mine."

His conquest of Jacksonville music-lovers is complete, and when Sousa announces that he and his band will return this way again, among the first inquiries that will be asked will be as to whether Mr. Clarke is still with them.

#### Miss Lucy Allen.

Yet a third soloist is carried by Sousa this year, Miss Lucy Allen, soprano.

Miss Allen's programed number last night was Meyerbeer's "Roberto," and with this she showed the strength and power of her voice, its warmth, and its ability to picture out in its tones what the words convey to the ears.

An encore was demanded, and she exquisitely rendered Gounod's waltz song from Romeo and Juliet.

At the afternoon concert this waltz song was her programed number, and so enthusiastically was it received that two encores were demanded, and Miss Allen obligingly sang them, rendering first an Irish love song, and concluding with "Years at the Spring." Her work was very well received, and it merited, in every way, the reception it won.

#### Liberal With Encores.

Not only the soloists, but Mr. Sousa and his band, were liberal with encores yesterday, and delighted every one. Nine numbers were on the program in the afternoon, and they won twelve encores, making, in all, a program of twenty-one selections.

Nine numbers, too, were on the program at night, and eleven calls for encores were favorably responded to, making a program of twenty numbers. For the day, therefore, the Sousa programs totaled forty-one selections.

The afternoon audience broke all house records at the Dixie theater. Every one of the 1,200 seats were sold and occupied; additional chairs were placed where possible; people sat on the steps in the balcony, and even crowded well down into the aisles on the orchestra floor. At night the crowd was not quite so great, and yet it was a splendid audience.

All in all, Mr. Sousa should have no reason to regret his visit to Jacksonville, and the hundreds and hundreds of music-lovers who heard him wish only that he was to be here again tonight.

## SOUSA AND HIS GREAT BAND.

### ANNUAL VISIT OF THE MARCH KING INTERESTING EVENT.

**Charleston Gave him a Cordial Welcome and Thoroughly Enjoyed Two Fine Programmes, to which were Added Numerous Encores—The Soloists Pleas'd Everyone—Sousa's New March is Inspiring.**

Fifteen hundred people visited the Academy of Music yesterday to see and hear Sousa and his splendid concert band, and the March King, graceful, smiling and resourceful, gave two fine programmes and responded pleasantly to encores and recalls. This clever and capable musician, student and composer has been very ill within the past few months, but he did not show any signs of fatigue when going through with the very generous and beautiful programmes, and realizing that the people were partial to his marches gave many of them as encore numbers. The band is about the same in numbers as when here last season, and under the sway of Sousa's slender baton performs wonders and accomplishes results that now mystify, then entrance the hearer. The ensembles are veritable tidal waves of melody; the pianissimo passages like the whisper of a humming bird's wing in the rose vines.

Mr Sousa has been particularly fortunate in choosing his soloists for the present tour. Miss Lucy Allen, soprano; Miss Jeanette Powers, violinist, and Mr Herbert L. Clarke, cornetist, are all artists, and while making personal allusions it is only fair to add that the young harpist, whose accompaniments in several instances were without aid from the band, plays deliciously.

The afternoon concert opened with a magnificent Liszt number, "The Preludes," a descriptive, developing the thought that life is but the prelude to the eternal joy of the hereafter. Perfect control, great breadth of tone and exquisite shading are shown in this first selection, and the audience followed with increasing interest to the harmonious finale. A storm of applause followed, and some of the famous Sousa marches were heard. A cornet solo, "Sounds From the Hudson," brought Mr Clarke to the front of the stage, and he quickly proved himself pastmaster of this wonderful little instrument. As an encore played in response to enthusiastic demands Mr Clarke gave the popular ballad, "Love Me, and the World is Mine," his cornet singing the lover's prayer and promise in true dramatic style. A suite by Sousa, "Looking Upwards," gave ample demonstration of the versatility of the composer and the possibilities of the band. Then Miss Allen came out and sang "Elizabeth's Prayer," from "Tannhauser." She was given an ovation and smilingly returned when the applause continued and sang delightfully a new "Irish Love Song" that should surely have gone straight to the heart of "Mavourneen." "The Ride of the Valkyries" (Wagner) was substituted for the number on the programme, and was brilliantly done. Weber's "Invitation to the Waltz" and an idyll, "The Gypsy," by Ganne, and Sousa's latest march, "Powhatan's Daughter," followed, and were perfect in detail and execution.

Miss Powers, a dainty little lady who closed her eyes and played as though forgetting all save the violin and its pleading voice, was introduced and gave "Adagio and Moto Perpetuum" (Ries) delightfully. On recall she played Chopin's Second Nocturne, and when the audience would not be satisfied, returned again and played a characteristic Hungarian dance. Sousa's "Free Lance" was the final number on the programme, but there had been introduced, to satisfy the demands of the people, "The Merry Widow Waltz," "Dixieland," and half a dozen of Sousa's marches.

Last night the audience was larger than in the afternoon, and the programme perhaps a little heavier. The Peer Gynt Suite (Greig) came in for a great deal of admiration, and was most effectively given. The suite, "Last Days of Pompeii," (Sousa,) was a fine descriptive, and the familiar and always popular "Humoresque," (Dvorak,) was well received. There were again half a dozen extras by the band and recalls for the soloists. It was altogether a most successful and delightful day with Sousa, to be remembered until he comes again.

## MACON DAILY TELEGRAPH:

JANUARY 24, 1908

### The March King at the Grand

John Phillip Sousa, the March King, and his famous band entertained two audiences at the Grand, matinee and night, yesterday with their wonderfully descriptive music, in which the many toned instruments are made to speak in a language which is inarticulate and yet more expressive than words. Mr. Sousa's versatility in selections was never better illustrated than in the wide variety of the themes presented at the performances from the most exalted, appealing to the educated ear, to the popular airs and simple ballads which appeal most strongly to all, and which were as a rule, given in response to encores. At the matinee the performance was given to a standing room audience. The audience at night was not so large, but was fully as appreciative. The program was changed at the night performance.

# AMUSEMENTS

It is a great pity that a splendid concert like Sousa's did not fill the theater to overflowing. There was a fine audience, but the theater was not crowded. There was a very appreciative audience, however, and every number received an encore.

In fact, encores were the strength of the evening. A delightful departure was bringing out the names of the pieces played by the display of a large cardboard on the left of the stage. The regular numbers of the night of course appeared on the program, but when an encore was given it was necessary to show the selection upon a large bulletin, and this was done. It added a great deal to the satisfaction of the evening. The rendition of a suite like "The Last Days of Pompeii" and "Peer Gynt" are numbers which had been selected by the band for the revelation of their artistic skill. But when the time came for the applause, and the applause developed into an encore, then some of Sousa's popular marches were given and the house was in an uproar. There were "King Cotton," "Free Lance," and the new march, "Powhatan's Daughter," composed especially for the James-

town Exposition. "The Stars and Stripes Forever" brought out such prolonged applause that the potpourri "Dixieland" was played, and the audience broke into cheers. There were running selections from "Old Black Joe," breaking into promises of "Dixie" and then going back to the negro melody until finally "Dixie" was given in all of its fullness. The most artistic encore was "The Pilgrims' Chorus" from Tannhauser.

Miss Lucy Allen has a beautiful voice. She is a large woman with fine method. Her singing was an exquisite interpolation of the vocal in the midst of an instrumental

concert. Miss Jeanette Powell is certainly a magnificent violinist. After the "Caprice" she responded with Schubert's "Serenade" in such a charming, delightful way that she won the audience at once. This familiar piece has not been as beautifully played here in many a day. If anything is entitled to be called the gem of the evening that is. For a second encore she gave the "Hungarian Dance," a performance showing wonderful technique. The concluding number given by the band was "The Ride of the Valkyries" from "Die Walkure," by the full band. It was a musical treat from start to finish; an evening with artists—of genuine enjoyment throughout.

## The Cartoonist Watches Sousa Ten Minutes at the Matinee



SAVANNAH MORNING NEWS : JANUARY 21, 1908.

Two splendid concerts were given at the Savannah Theater yesterday by Sousa's band. The famous conductor himself held the baton at both matinee and night performances.

The matinee and night programme differed and there were many who attended both performances. It was music, such as only Sousa's organization can give, that was heard and both audiences were thoroughly pleased.

With the knowledge that Conductor Sousa has but recently recovered from ptomaine poisoning it is possible that imagination is responsible for the thought that the great band master did not lead with his accustomed fire. There were times when he appeared listless, as measured by his former activity and the old time dash seemed to have been lacking. This belief, however, may be inspired by the knowledge of the siege Conductor Sousa had. The soloists were all at their best and were enjoyed. Miss Lucy Allen, soprano, Miss Jeannette Powers, violinist, and Mr. Herbert L. Clarke, cornetist, were all encored, and every number of the varied programme was enjoyed.

**Yesterday's Concerts**

The coming of John Phillip Sousa and his superb band is an annual event of great importance to the music loving portion of the Augusta theatregoers, and indeed to some who go to the Grand only when Sousa is here. Last year the March King made a flying visit, playing matinee in Augusta and night performance in Columbia and the result was not satisfactory as there was an appearance of haste about the concert that was really annoying. But this was absent yesterday and two superb concerts were given at the Grand before large audiences.

One thing is certain Sousa concerts and that is that the program will be excellent. Yesterday this was exemplified in a striking degree, the mingling of the best in music with the catchy, popular kind was so well done that anyone must have found much to satisfy his, or her taste. Naturally the afternoon program was lighter than the night's which indeed was superb, from the charming Bismark overture through to the mad "Wagnerian ride of the Valkyries," and including the wonderful Peer Gynt suite that is as queer as is the Isben drama from which

it derives its name and theme. Particularly well done was the Dvorak humoresque, a bit for the reeds that was unusually well handled. For farce Comedy's equivalent we had "Waiting at the Church" with various fantastic touches of the Sousa kind which, though light show the superb knowledge of orchestration he possesses.

The singing soloist this year is Miss Lucy Allen, who sang Elizabeth's prayer from Tannhauser in the afternoon and Meyerbeer's Roberto at night. For encore on both occasions she sang well the Waltz Song from Gounod's Romeo and Juliette. Her voice, though is better suited to the smoother selections such as the prayer.

Miss Jeannette Powers is again the violin soloist and won great applause especially in the evening when her Slav Caprice was encored with Schubert's Serenade. A large bouquet of roses was sent up to the stage and she responded with an Hungarian dance as finely executed as it was difficult.

Very touching was the superb rendition of Maryland, My Maryland by the great band in response to a request made by an admirer of the late author of the famous song.

Another treat at the evening concert was the "Merry Widow" music. Though patrons of the opera house have had opportunity to hear it several times this season this was the first chance to listen to it rendered by an orchestra sufficiently large to bring out in the fullest the sensuousness of the famous waltz music that has set New York mad.

It was a notable event, this coming of Sousa, and though perhaps, one might believe there was a little too much Sousa in the encores there was no fault to find with the program proper. Mr. Sousa has a great aggregation under him and it is in superb training. At times one feels that some fire is wanting and would wish that the leader might throw more feeling into his directions, but that is hyper-criticism.

J. J. F.

**BIRMINGHAM NEWS,**

**SOUSA AND HIS BAND.**

John Phillip Sousa is a genius in four respects—as an organizer, a conductor, a composer and an interpreter of the popular taste in things musical. He surrounds himself with talent; he directs it in channels that please his patrons; he stamps his own musical creations with an individuality; he reads the symptoms of the popular pulse. Mr. Sousa is what may be properly called a practical musician. His temperament, his training, his experience all take that drift. His point of view is comprehensive; his capacity broad and varied.

To say that Sousa is not a disciple of the higher musical school would betray an ignorance of the man's talents as well as his taste, his tendencies and his attainments. He has done much for the creation of a musical spirit in this country, for the encouragement if a musical atmosphere, and for the development of musical art. I have heard few bands play so well the Pilgrims' Chorus from Tannhauser, Liszt's Second Rhapsody, the William Tell overture or Grieg's Peer Gynt Suite, and all of these are in the nature of tests in the matter of reading, interpretation, execution and expression. Sousa and his band can play real music, the best works of the greatest composers, in distinctly creditable style and often with rare finish. Beethoven, Schumann, Bach, Gounod, Tschaiskowsky, Chopin, and Wagner have all fared well from time to time in his hands, while, in fact, most of the truly great composers have been considerably, yea, kindly treated by him.

**From All Sources.**

'Tis true this exponent of what may be called the wind tone in music does not restrict himself to any particular class or character of composition. He recognizes merit wherever he sees it. He disregards the pretentious poses of the purist and the crudeness and shortcomings of the jingler alike, contenting himself to get melody and harmony from whatever source they may be drawn. For him there is no cut-and-dried method, no fixed formula, no conceded criterion in either composition or production; but with him music as such, whether it be for descriptive, reminiscent, imaginative or reflective purposes, belongs to the world, and he is but a medium through which it is conveyed from the conception to the reception.

And hence John Phillip Sousa is in some respects the most remarkable bandmaster of the period. He has pleased more people than any other conductor in this country, because he understands what they want and gives it to them. He appeals to every variety of taste. He plays to the student of music, the lover of music, the untrained ear, as well as the one sensitive to any harshness in harmony or crudeness of tone. And, after all, what is called popular music is not necessarily without merit either in conception or in expression. Indeed, some of it is justly entitled to consideration in both, while even that character of composition more familiarly known as ragtime is often meritorious in theme as well as in the sound element. A critic once said, "Ragtime is music suffering from slovenly treatment," which suggests that the foundation is present, even though the superstructure be at fault.

**Varied Programmes.**

But to the programmes given at the

matinee and evening concerts in the Jefferson theater yesterday. They were the best Mr. Sousa ever offered here. At the former Liszt's symphonic poem, "Les Preludes," was the opening number. The piece carries a bit of a story in which there is a reflective mood. A touch of nature is suggested in the treatment, and this was brought out delicately in the passages where the reed choir dealt gently with the theme. The deeper effects, too, were well developed in the strife of man to return to a "full knowledge of himself and all his strength." In the descriptive element the tone picture was effectively drawn. That is one of the conductor's best attainments. His interpretation and execution of what may be called musical portrayal are seldom at fault. They were clearly apparent in this beautiful composition.

Another number, which may be referred to as the piece de resistance of the concert was Rubinstein's Nocturne, "Kammenoi Ostrow," than which neither Chopin nor Grieg ever wrote anything better of the kind, unless the nocturne in G major of the former and the Spring Song of the latter be excepted. Had the Russian composer given nothing else to the world, this exquisite movement should claim for him the gratitude of the lover of music. It is one of the most beautiful things in

all musical literature. I do not believe it has ever been played by any organization of like character in this country better than it was yesterday. This has no reference to string orchestras which cannot be classified in such an estimate.

Still another number which offered the conductor as well as the band an opportunity for displaying an appreciation of a delicate theme was Goddard's Idyl, "Dan Pastoral," which was given with a finish that was genuinely creditable.

**Humorous Features.**

These were the mainstay of the better music of the afternoon performance by the band itself. In addition the usual number of marches and humorous selections were played with that spirit which always marks Mr. Sousa's efforts. "The Jubilee," from "Symphonic Sketches" (Chadwick); the familiar suite, "Three Quotations" (Sousa), in which the march up the hill and down again by the King of France is cleverly set forth in tone illustration, and the "Nigger in the Woodpile," which was made the excuse for a comical romp on a variety of instruments keyed to ludicrous contrasts, were both striking

in the imaginative element and amusing in the picture.

But the marches! They were played with Sousa's customary zest, carried a fervid atmosphere, and some of them, such as "El Capitan" and "King Cotton"—the best he ever wrote, by the way, except the old "Washington Post" and "High School Cadet"—were warmly received as encores. His "Powhatan's Daughter" and "The Free Lance," which he played here for the first time, are not up to the standard of his earlier efforts in the composition of martial conceits. They are not original; indeed, they are more or less in the nature of aftermaths of his former works, lacking individuality and carrying a touch of monotony. The transition features, too, in shifting to new parts, are noticeably inferior, if not crude. The popular themes as given, most of them the bandmaster's own works, were not the least enjoyable of the concert to a large proportion of the audience.

Mr. Herbert I. Clarke played a "cornet solo, "Sounds from the Hudson," his own composition, in good style, and Miss Lucy Allen sang the waltz song from "Romeo and Juliet," in fairly good voice, though the piece, which is seldom well given by any but singers of more than ordinary vocal gifts and

training, was not happily chosen in this instance.

**The Violinists.**

A feature of the afternoon concert was the violin work of Miss Jeanette Powers. She is quite young and her physique is rather slight for the force and endurance the instrument requires. Yet, she played with excellent poise and threw a genuine musical touch into both the numbers given. The first, "Adagio and Moto Perpetuum" (Ries), had probably never been heard here by a performer of attainments. It is somewhat reminiscent in theme of Bach's G string air, and carries a depth and richness singularly well suited to the lower tone effects. Miss Powers betrayed a sincerity of purpose and an earnestness of temperament that are seldom apparent in a musician of her years. And when she gave that charming second nocturne of Chopin's in all its fullness of melody and softness of expression, she showed every promise of a breadth of development in her chosen field of effort. This exquisite number was played with the finish of an artist. It never seemed more beautiful than when breathing through the soothing influence of the violin tone. Neither Mendelssohn's "Andante" nor Schubert's "Serenade" are better suited to the instrument, and there is much in fitting the subject to the character of the conveyance after all, as was shown by this slip of a woman with a real affection for her four little strings and her bow.

**The Evening Concert.**

The evening performance was marked by an unusual finish. It was selected with more than ordinary care, and the numbers were varied in character and appealed to a wide diversity of taste. "The Last Days of Pompeii" (Sousa) was strong in descriptive power and the historic element, while the tragic suggestion was brought out with a vivid coloring that was distinctly pleasing. Then the "Peer Gynt Suite!" Seldom has it been played so well. It is a masterpiece of tone narrative to commence with, and the national temper of the composer, with the weird beauty of his chord creations, were genuinely inspiring in so appreciative a reading and expression as Mr. Sousa gave them. Wagner's "Ride of the Valkyries," for which the organization is well equipped, was played with rare power. The effectiveness of the reed choir especially was striking, while the picture feature was graphically presented.

The rollicking mood was again given generous license in Dvorak's "Humoresque" and other lighter concertos which combined the amusing suggestions with more than ordinary delicacy at times, while several of the conductor's marches were played with the usual skill and high spirit. Miss Allen gave one of Meyerbeer's songs acceptably, and Mr. Clarke played his own Rondo Caprice as a cornet solo with rare finish and a masterful command of the instrument.

The violin solo, Caprice, "Slav" (Geloso) was well executed by Miss Powers. Her appreciation of the beauties of Schubert's "Serenade," than which few things better suited to the instrument were ever written, was manifest from the outset, and she gave the closing passages an exquisite touch that brought out their delicate tone and subtle echo effect. She is going to be an artist of distinction some day.

R. G. H.

**The Sousa Concerts.**

Sousa gave two delightful concerts at the Jefferson yesterday. Never did the famous bandmaster present finer programmes. Both contained numbers of high artistic value and the more ambitious works were as much enjoyed by the average theatregoer as the lighter and more familiar pieces. Sousa's band was always distinguished for the musicianly quality of its individual performers and for perfect ensemble work, but on this occasion it fairly surpassed itself.

At the afternoon concert the programme opened with Liszt's symphonic poem, "Les Preludes," a work that finds its way on grand orchestra bills as often, perhaps, as any high class composition, but yesterday was the first time it had been heard in Birmingham on a reed band. It received artistic treatment from beginning to end and its wealth and variety of tone color could not have been more beautifully brought out. Rubinstein's nocturne, "Kammenoi Ostrow," religious and reminiscent, was another favorite. Following this were Chadwick's "Jubilee" from his symphonic sketches; Goddard's Idyll, "Pan-Pastoral"—tuneful and plaintive; Sousa's new march, "Powhatan's Daughter," and Sousa's mosaic, "Free Lance." Higher up on the programme was Sousa's "Three Quotations."

The soloists were Herbert L. Clarke, cornet; Miss Lucy Allen, soprano, and Miss Jeannette Powers, violin. Each was well received. Miss Powers is young, but her tone is matured and her technique clean and smooth. She played an "Adagio and Moto Perpetuum," by Ries and for an encore, Chopin's E flat nocturne.

The night programme follows:

Overture, "Kaiser" (Westmeyer).  
Cornet solo, Rondo Caprice, new (Clarke), Herbert L. Clarke.  
Suite, "The Last Days of Pompeii" (Sousa).

Soprano solo, "Roberts" (Meyerbeer), Miss Lucy Allen.

Till Eulenspiegel's Merry Pranks (R. Strauss).

Suite, "Peer Gynt" (Grieg).  
(a) Humoresque (Dvorak).  
(b) March, "Powhatan's Daughter" (Sousa).

Violin solo, Caprice, "Slav" (Geloso), Miss Jeannette Powers.

Ride of the Valkyries (Wagner).  
It was a tone banquet indeed. The "Peer Gynt" suite was read and rendered with singularly artistic effect and Dvorak's "Humoresque," arranged for the band by Mr. Sousa, was one of the choicest gems of the evening.

For her encores Miss Powers played Schubert's "Serenade" and a well known and popular dance.

Both concerts were attended by large and enthusiastic audiences.

**IN HOTEL LOBBIES**

**Sousa In Early Life.**

"I was among the music lovers of Birmingham who greatly enjoyed Sousa's concerts—afternoon and night," said an old member of the Virginia colony. "I have heard 'Sousa and his band' a score of times, and while the programmes have always been attractive from a popular point of view, the two offered for this engagement were by far the best. Much of the music was such as Damrosch and other symphony leaders give when en tour.

"I shall never forget the first time I saw Sousa and heard his interpretation of programme music. It was in Richmond in the eighties, on the occasion of the laying of the cornerstone of the Lee monument. Sousa was then director of the United States marine band. His reputation did not extend far beyond Washington. If he had published any of his compositions up to that time, I was not aware of the fact.

"The navy department gave permission for the marine band to visit Richmond and play in the Lee parade. With the showy uniforms—red coats and light blue trousers—worn by the marine musicians, one can readily imagine the picturesque effect that the band made as it marched at the head of the column. Richmond was crowded with visitors and on the night of the cornerstone-laying the band gave a concert in the armory. Every seat was taken and the entertainment was highly enjoyed. In those days the members of the marine band received very small pay and they were naturally inferior to the skilled artists that have made up Sousa's organization in recent years. Yet notwithstanding the comparatively poor material he had to struggle with, he was an indefatigable worker and that he accomplished what he did while in Uncle Sam's service by daily and exacting rehearsal.

"But to Sousa's appearance in that early period of his career, I knew nothing of the bandmaster's antecedents. I took him to be a Russian. He wore a heavy black beard, not long or flowing, but thick and box-shaped, such as Russians in moving pictures wear. I have had the pleasure of a personal acquaintance with the famous leader for several years and know him to be a genial, polished gentleman, but when I first saw him in Richmond, arrayed in fiery red, I thought him the picture of a Russian anarchist. When I was introduced to Sousa a year or two later I laughed at my mistake in taking him to be a Muscovite. He has Spanish and Portugese blood in his veins and it is blue blood, too, for he comes of distinguished stock—but he was born in Washington city and no more thorough-going American lives than this gifted and popular musician."

# The Play Last Night

After playing in the afternoon to an exceptionally large matinee audience, John Philip Sousa and his splendid band again delighted a crowded house last night.

Greatly to the approval of the many admirers of the March King's swinging melodies, last night's program was made up largely of Sousa's compositions, which by no means is to say that it was all marches. For this typical American composer of ours has broadened most marvellously in his art of late years and is constantly achieving many fresh creations that deserve being called the brain children of the author of "The Free Lance." For the first time, there was heard last night Sousa's "The Last Days of Pompeii," which may be properly termed a tone picture, and in which we are introduced first to the house of mirth, then to the ineffable sweetness and sadness of Nydia, and finally to the horrors of the earthquake and volcano, with the shrieks of the people the growls of the escaping wild beasts, the chant of the Christians, followed by Nydia's peaceful sinking into rest. Not only does the story of the three musical movements appeal strongly to the imagination, but Sousa's treatment of his theme is so skilful as to call for the intense admiration of those who most carefully dissect all musical forms. The last haunting melody, something that for want of a better term we call the Nydia motif, is exquisitely delicate and harmonious, and leaves behind echoes gladly cherished in the heart and brain.

Of course there was the usual quota of marches. There are any number of people who throng the theatres for these Sousa concerts for no other purpose than to delight their sense of rhythm and time with a first hand rendition of the work the whole world knows and associates pleasantly with matters martial or merely gay. It is pretty to see the spirit with which Sousa's men enter into the rendition of one of his famous marches, with a swing and—some-what paradoxically—a trained abandonment that is very inspirational. In fact, through the entire program one must be impressed with the leader's magnificent control of his men. The impression is given that this control extends much farther than the concert platform, even into the very private lives of those who have been taught discipline as rigorously as though they were actual soldiers in the standing army. It is only by means of the most thorough methods that such excellent effects can be obtained. Perhaps in nothing else was the leader's complete mastery of a hundred instruments as though they were one so conspicuously in evidence as in the dainty and always pleasing song "Experience." It probably will never be a classic, this little melody recently brought into popular favor largely through the personality of the woman who first sang it, but there is something about it that is very unique and it is full of delicious little surprises that are brought out by this great band as they could not be through any other instrumentality. Very charming too was the rendition of "The Merry Widow," the wonderful waltz song in which all the world is humming. It is to be regretted that Sousa descended to the clap-trap performance of

"Waiting at the Church," which is stupid thing at best, and the bad for of which was only accentuated the elaborate variations.

The soloists for the evening were Mr. Herbert L. Clark, cornetist, Miss Lucy Allen, soprano, and Miss Jeanette Powers, violinist. Mr. Clark is an old favorite who is always lightly welcomed, and he was given quite an ovation when he played "Rondo Caprice" of his own and response to a persistent encore that always welcomes "The Rosary." Miss Allen has a powerful voice of wide scope, and a rather good method, although her style is decidedly lacking in smoothness. Her voice borders more on the lyric than the dramatic, and this is not especially remarkable for color or warmth. Always, it is true and clear, and her rendition of Meyerbeer's "Roberto" and the Waltz Song from "Romeo and Juliet" were applauded to the echo. To Miss Powers, however, came the real triumph of the evening. The effect of the Sousa atmosphere was strongly in evidence in Geloso's "Caprice" and again in the Hungarian Dance which was given in response to the third persistent encore, but the inspiration back of the exquisite rendition of Schubert's immortal Serenade seemed to be as individual as it was rare and beautiful.

It was at the close of the first half of the program, that, after a storm of applause greeting other numbers, the moving strains of "Maryland, My Maryland" burst upon the expectant air. Never before have we realized the might and the power of the composition, or have been more moved by what the song and the man who wrote it stand for. That this strong stirring of the heart strings was felt by practically everyone present in last night's audience cannot be doubted, and yet—so disappointedly to relate—the reverence and the respect of the hundreds present did not express themselves as they should have done in a spirit, silent rising to the feet, but in just such a thunder of applause as that which greeted "Dixie."

The evening's program concluded with a masterly rendition of "The Ride of the Valkyries," in which there was probably more of the artistic and the inspirational than in anything the world-famed bandmaster gave his appreciators on this never-to-be-forgotten occasion. E. B. A.

*Huntsville Ala. 1/26.*

## SOUSA'S BAND LAST NIGHT.

Sousa and his band and their concert last night was a rare treat for music lovers. The march king has surrounded himself with a group of skilled artists and they produce an astonishing amount of good music out of almost all known instruments. The more wonderfully contorted the horns they play upon, the more tuneful they seem able to be. Now it were well to state right here that the opinions herein expressed are not of the musical world, but are the left hand impressions of the unskilled. Be that as it may, one must confess to a keen enjoyment of such renditions as "Powhatan's Daughter," and to the encore following the Pompeian portrayal. They had the swing and go, which one is accustomed to think of as music, commingled with a great deal of melodious clash and blare. But those selections which lacked this flow or running rhythm or whatever it may be called, and were sort of choppy in effect, giving one the feeling of not knowing where they were going to break out next, these to us were no more than sounds proceeding from out the mouth of a horn. But we are told that far from being that, they were the best of music and it is all right with us. We must, nevertheless, plead guilty to a fondness for Schubert's Serenade as played on the violin by Miss Jeanette Powers. The slow shriek of the violin is always uplifting and in the hands of Miss Powers it seem to take one to a far land of dreams. It was real sleepy. The vocal solos of Miss Lucy Allen were greatly enjoyed. She possesses a remarkable soprano voice and sang with the most finished technique. The descriptive selections of Pompeii and the Merry Pranks of Till Eulenspiegel were noteworthy, but such music seems to us too surface lacking the inwardness of the Serenade. Mr. Sousa as a conductor is well nigh faultless. In fact his graces, especially, the frequent side cut movements, are charming, so much so that it makes one long to mount the stand and assume the baton himself, to see if he could not, too, with graceful swishes, produce such tuneful accords. He can also bow. But there—our musical vocabulary is exhausted and we must stop.

DAILY TIMES:

# HIS MUSIC IS CANNED

John Philip Sousa Complains of Graphophones.

HEADS FIGHT TO COLLECT ROYALTY FOR COMPOSERS

State of Perfection Reached by Talking Machine Makers Creates Serious Competition for Real Production of Masterpieces.

John Philip Sousa, the celebrated march king, who was in the city yesterday, is engaged in leading a band of composers and publishers in a campaign to require manufacturers of "canned" music to pay royalties to the composers of music reproduced in the records of the phonograph and graphophone. Mr. Sousa is the treasurer of the movement which is seeking to secure the rights of the members either by legislative enactment or by application of the copyright law.

Mr. Sousa was very enthusiastic over the work of the organization and expressed the belief to a reporter for The Times that they would soon accomplish the end for which the organization had been effected. He believed however, that it would be through the application of the copyright law, although the bill which had been introduced in congress could easily be passed.

"I believe the time is not far distant," said Mr. Sousa, "when the better class of manufacturers of phonographs and records will unite with the composers and publishers in the payment of royalties to composers whose efforts are covered by a copyright. The time is fast coming when all of the manufacturers of records and phonographs will have reached the highest state of perfection in the mechanism of their instruments. It will then be a case of not what difference is there between two machines, but what is the difference between the class of music furnished. The better class of manufacturers will gladly pay a royalty which would not amount to more than 10 per cent. of the selling price of the record as a royalty and know that it is exclusive, than get it for nothing and know that there are numerous other record manufacturers producing the same record."

Mr. Sousa said that when phonographs were first produced composers and publishers looked on them as playthings. "We thought no more of them," said Mr. Sousa, "than the grind organ. Since then they have been improved and have come into general use so they are as near a reproduction of the music as could be made by a mechanical arrangement. We believe the manufacturer of a record should be required to pay a royalty for the production of a piece of music as a publisher would for reproducing a book on which a copyright has been secured."

Mr. Sousa said there is a suit pending in the United States supreme court which would decide the question. The suit was that of the White Smith company against the Apollo company. In the lower court the judge held that a record was not a reproduction. In the event the supreme court decides that the copyright law does not cover the question, the bill introduced by Senator Kirtledge providing for the payment of royalties by record manufacturers will probably be passed.

Mr. Sousa stated that he was engaged in the composition of the music for a light opera which will be ready in the fall. He stated that he had not decided on a name for it.

## TRIUMPH OF MARCH KING

Great Bandmaster Once More Delights Local Music Lovers.

The great and only Sousa, often called "The March King," entertained two large audiences at the Opera House yesterday afternoon and night. The famous band, of which he is himself the life and soul, numbers fifty-five men, and the music which they discoursed last night could not by any stretch of imagination be classed with the "canned" variety.

Mr. Sousa, who is only just recovering from the effects of ptomaine poisoning, which he contracted last November, while in Milwaukee, played upon his great machine with the facile ease and grace which he has always heretofore displayed.

The most remarkable thing about this celebrated musical organization is the way in which the master mind of the leader, after having welded the individual members of the band into one complete and harmonious whole, plays upon the complex instrument which he has created with the most consummate skill. Not with the strenuous gyrations with which Creators drags forth his music, but with an ease of manner and a grace of gesture which is absolutely restful to the beholder. To see him strike with his baton an invisible air-trigger which explodes a tremendous volume of sound from the mouths of the heavy brasses is inspiring. And the delicate touch with which he evolves an answering strain from the reed instruments is equally a delight. The one may be compared to the action of a skillful gunner, who jerks the lanyard taut with a resulting boom from the cannon's throat. The other to the dainty stroke of a velvet muffled hammer upon a silver chime. Erect as a soldier on parade, he swings his arms with a rythmical sweep, up and down, up and down, to the blood-stirring lilt of a march, or with a wider sweep of his white-gloved hands ends the measure with a climatic crash of sound.

The music of Sousa is as intensely American as the names which he applies to it, and his latest march, "Pewhatan's Daugh-

ter," is just such another as the "Stars and Stripes Forever," and "The Liberty Bell" marches. "The Last Days of Pompeii," which he played last night, he considers his best production. "I think that it is far and away the best thing I have ever written," is the way in which he expresses it himself.

Mr. Sousa's daughter, a very charming young lady, accompanies him on this visit.

Miss Lucy Allen was excellent in a delightful rendering of the waltz song from "Romeo and Juliet," and Miss Jeannette Powers, the violiniste, played Ril's "Adagio and Noto Perpetuum," with a great deal of expression. These two artists add greatly to the excellence of the organization.

## SOUSA PROVES RIGHT TO TITLE.

"March King" and His Band Thoroughly Please Two Audiences.

Two well-filled houses greeted Sousa and his band yesterday afternoon and last night at the Opera House. The program was an excellent one, including both popular music and the classical, a pleasing variety, which was very acceptable to the audience, being served. The two concerts furnished further proof of the fact that Sousa is a master hand, the whole band playing as one instrument.

The third number on the program was the "Last Days of Pompeii," written by Sousa. It covered the scene in the house of Burbo and Stratonice as described by Bulwer-Lytton, the destruction of Pompeii, and Nydia's death. It required very little imagination to hear the rattle of the dice and the laughter and conversation of the men and to see and hear the blind girl. The day of the destruction of the city was also very vividly portrayed by the music. The thunder, lightning and noise caused

by the falling houses could be easily heard by the audience as well as the chanting of the Nazerenes as they passed the temple, the music dying out, slowly and sadly in the death of Nydia.

The same effect was produced by the number written by Straus entitled "Till Eulenspiegel's Merry Pranks." The piece brings to mind the German Folk-lore and the merry pranks of Eulenspiegel. The gossip and chatter of the old women's tongues in the market place are easily distinguishable as is their fright when Eulenspiegel springs on his horse and drives through their midst. He is at last caught and tried and the sentence of death imposed on him. Every incident was faithfully represented, even to the departure of his soul from his body when he is gibbeted.

The soprano solo "Roberto," by Miss Lucy Allen, was well received.

JANUARY 30, 1908.

**Sousa's Concerts.**

John Phillip Sousa, the March King, and his splendid band gave two concerts at the Opera House yesterday, giving programs embracing numbers of the widest possible range of musical composition.

Those who think that Mr. Sousa is in any sense a "restricted" musician, giving out but one style of music, should hear the splendid interpretation his band gives of the musical masterpieces, to become enlightened as to his versatility.

His talents are varied and he is completely in sympathy with the public taste. Serious musicians, students, those who love the classic and those who understand and crave only ragtime are all remembered in the arrangement of Sousa's programs. The dash and vim of the Sousa marches have permeated the entire country and everywhere "El Capitan" and "Stars and Stripes Forever" are enjoyed.

**The Matinee Program.**

The first offering of the afternoon was Liszt's symphonia poem, "Les Preludes." It begins in reflective strain and the different instruments take up the theme and develop the thought of "life's preludes to the unknown song whose initial solemn note is tolled by death." Love, the advent of sorrow, the dispelling of youth's illusion, the attempt of the tempest tossed soul to resist its memories in the pleasant calm of rural life—all this is depicted in the music—then the desertion of this kindly quiet in Nature's lap for the return to danger's post at the trumpet signal, "that in the strife he may once more gain full knowledge of himself and all his strength."

The descriptive work, through the delicate reeds, to the strings and brasses develops the theme in a manner delicate and effective. It is a "tone picture" of rare beauty.

In response to an encore, the stirring strains of El Capitan were enjoyed.

The Sousa "Suite-Three Quotations" was the next band number.

(a) "The King of France went up the hill With twenty thousand men; The King of France came down the hill and ne'er went up again."

(b) "And I, too, was born in Arcadia."

(c) "Nigger in the wood pile."

The first was martial, the second romantic, the last "bummeresque."

"The Diplomat" was the encore number.

"Kammenoi Ostron," Rubenstein's noctourne, was the gem of the afternoon program, and Godard's Idyl "Dan Pastoral" was another beautiful number, both interpreted in musicianly manner.

Chadwick's jubilee from "Symphonic Sketches" was splendid in rendition, the various shades of color brought out in perfect harmony from the different instruments.

"Powhatan's Daughter," a new composition of Sousa's, has not the rhythmic swing of his former pieces, and will not be as popular with the masses.

Among the encores of the afternoon were "He Walked Right In and He Turned Around and He Walked Right Out Again, an intensely humorous number, "The Mery Widow," "Stars and Stripes Forever" (with fifteen cornets, fifes and drums playing in front at the climax), "Manhattan Beach" and a medley, introducing Dixie and other popular airs.

The soloists added much to the excellence of the program. Mr. Herbert Clarke, cornetist, gave solos that have not been equaled at any time here, in purity, strength and sweetness of tone. His high tones were remarkably true and clear, and in his own composition, "Sounds From the Hudson," he showed ability not only to play, but to create. His encore was a beautifully tender rendition of "Love Me and the World Is Mine."

The soprano, Miss Lucy Allen, has fine stage presence. She sang the waltz song from Romeo and Juliet (Gounod). Her voice is much better suited to heavy

work than to the delicate execution of this song, but she gave evidence of good training. Her encore, "At the Spring," was well sung, her sustained tones being good. Miss Jeanette Powers is an irresistible violinist. Her solo, "Adagio and Moto Perpetuum," was a difficult number. Her technique and memory are fine and her interpretation is unusually strong and original. The Chopin Nocturne No. 2, with harp accompaniment, was exquisitely played as an encore.

Mr. Sousa considers the "Last Days of Pompeii" his best composition. It was vividly produced and is strong in dramatic passages. The "Peer Gynt Suite" always popular with musicians, was rendered artistically, the narrative being developed with wonderful realism. The piece de resistance was the final number, with its weird and tremendous chords.

The usual number of encores were graciously given.

The soloist acquainted themselves with credit and Miss Powell's response with "Schubert's Serenade" as an encore was the occasion of an ovation for the young violinist.

**Ryman Auditorium.**

Two large audiences heard John Phillip Sousa's splendid band organization at Ryman Auditorium Wednesday afternoon and night, and though both the crowds were representative and ready to be critical should occasion arise, there was nothing but the greatest praise and most liberal applause for the flawless work of leader and band. The popular-priced afternoon matinee for the benefit of the schools brought out a larger audience than did the night performance. However, both were creditable to the music-lovers of the city and should prove encouraging to Manager Rice to bring other organizations of the kind to the Auditorium.

Sousa completely won the hearts of his night audience by playing "King Cotton" and a number of other favorites of the old Centennial days. Sousa is unquestionably a brilliant leader. The entire band plays as if it were one vast instrument, and on martial music the effect was electric. All of the marches, and particularly those of Sousa's own composition, were rendered magnificently. However, as an interpreter of great music, so much can not be said of the leader.

One of the cleverest numbers on the programme was a humorous rendition of the famous popular song, "Waiting at the Church." Bars from Mendelssohn's Wedding March were liberally interspersed, and the whole effect kept the big audience in a roar of laughter. Sousa was extremely liberal with his encores, responding to each number on the programme with from one to four recalls. One of the encore numbers was the sensuous "Merry Widow" waltz, which has made such a hit in New York this season. This was one of the hits of the evening.

The solo numbers were all of the highest class, but the most enjoyable was Miss Powers' exquisite interpretation of Schubert's "Serenade," which she gave as an encore. Though placed near the end of a long programme, she held the audience spell-bound with the delicate beauty of her rendition. The soprano solo of Miss Allen was very enjoyable. Her dramatic ability as exhibited in her first number, Meyerbeer's "Roberto," was of the highest order. Her encore, an Irish love song, was unusually sweet and tender. Mr. Clarke, the cornetist, made quite an impression with his first number, "Rondo Caprice." His encore, "Experience," was one of the cleverest numbers of the evening.

One of the features of the programme was Edouard Hesselberg's contribution to a stupendous rendition of Liszt's famous "Dies Irae" paraphrase on (Dance Macabre; Dance of Death), to the accompaniment of Sousa's full band. With ease Hesselberg overcame the tremendous difficulties of the Liszt composition, exhibiting not only an extraordinary strong and rich tone, but also the most exquisite and delicate shadings. To render the composition in such a noteworthy manner as he did, one must possess perfect technique, all qualifications of touch

and above all a highly artistic temperament.

Hesselberg was given an ovation by the audience, being presented upon the conclusion of his number with a huge laurel wreath. As an encore he responded with Chopin's beautiful "Berceuse," which he gave splendidly.

The audience for the afternoon was one of the largest seen in the Auditorium for a long time. Students were in evidence largely, and everybody thoroughly enjoyed the brilliant and varied programme provided. The gem of the collection was the Rubenstein nocturne "Kammenoi Ostron," which was given with unusual strength, fine shadings, and the splendid tone effects which the score requires. As usual, Sousa's ability with martial music was marked. The marches, the familiar "El Capitan," and the march measures that were evident in several of the other numbers demonstrated his most brilliant powers with instruments and men. He was most accommodating with encores, supplying one after every number. This gave him an opportunity to weave in several lighter numbers and some character selections which the audience enjoyed heartily.

The soloists, Herbert L. Clarke with the cornet; Miss Lucy Allen, soprano, and Miss Jeannette Powers, violinist, appeared to excellent advantage, the violinist being especially good.

Prof. and Mrs. Edouard Hesselberg entertained at dinner at 6 o'clock Wednesday evening in honor of Miss Priscilla Sousa and her father, the famous band leader, John Phillip Sousa, who has for many years been a friend of Mr. Hesselberg. The table was artistically decorated with narcissus, lilies of the valley and violets. The other guests were: Mr. and Mrs. George F. Leatherman, Dr. and Mrs. Ira Landrith, Mrs. Key, of Philadelphia; Miss Hood, Miss Herron and Edgar C. Smith, of Chicago.

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# SOUSA'S BAND WELL LIKED

TWO THOROUGHLY ENJOYABLE  
CONCERTS GIVEN AT RYMAN  
AUDITORIUM.

A great many people heard Sousa's Band yesterday afternoon and last night. There is something about the music of Sousa's Band that is different from that of all others and seems to put its auditors in excellent humor at the beginning and to keep them so until the end. Sousa is full of surprises and unique features and one never knows what to expect in the matter of encores. Novelties in music seem to please him as well as his audiences and he introduces them at frequent intervals.

Yesterday afternoon and evening, when this band was heard at the Ryman Auditorium, Mr. Sousa was very generous with his encores and they were in each instance of a character that more than delighted all present. All the old favorites were played and many new and attractive musical compositions were added. The much-talked-of "Merry Widow" was faultlessly rendered and some half dozen of Sousa's own compositions were included in the list of encores.

The band is perfectly trained and directed and the harmony is soulful, at times, while at others the immense volume seems about to literally lift the roof from the building in order to give the crescendo strains more room. But, after all, Sousa is, above everything else, the March King, and none of the renditions was more thoroughly enjoyable and inspiring than his now famous marches and his new ones as well. "Powhatan's Daughter," one of his recent compositions, fulfilled all expectations and won him generous applause. It bears unquestionably the Sousa stamp which means, in march music, excellence. His old-timers, such as "Manhattan Beach," "Stars and Stripes" and "El Capitan," awakened great enthusiasm and were like pleasant memories of other days.

The soloists were all eminently satisfactory and each was heartily applauded and forced to respond to an encore. Mr. Herbert L. Clarke, the cornet soloist, exhibited a splendid command over that instrument and Miss Jeanette Powers, violinist, was an unalloyed delight. Miss Lucy Allen, the soprano, displayed a voice of excellent range, sweet quality and power. It was under perfect control and was one of the features of the concerts. Prof. Edouard Hesselberg, of this city, played a difficult but pretty selection on the piano, showing himself to be a true artist and illustrating his complete mastery over the instrument. His shading, tone coloring and execution were all that could have been desired. The two programmes were in full as follows:

**AFTERNOON.**

Symphonic poem, "Les Preludes"....Liszt

Sousa, the peerless leader, ably assisted by splendid aides and a fine program, delighted a large audience at the Auditorium Wednesday night.

The program throughout was flawless and it was handled in absolutely flawless style—such as only Sousa and his band can handle one. The overture "Kaiser" was followed by "King Cotton" for an encore, and from this opening through the finish there was not one dull number carded.

Herbert Clarke's coronet solo, "Rondo Caprice," was enthusiastically received. The third number, "The Last Days of Pompeii," by Sousa, was vibrant and exceptionally strong in every detail.

Additional features were soprano solos

by Miss Lucy Allen and a violin solo excellently played by Miss Jeanette Powers.

Added to this was Liszt's "Dies Irae" (Dance of Death), perfectly played by Mr. Edouard Hesselberg, the celebrated Russian pianist and composer. This was the original composition of Liszt as played at Moscow with a double symphony orchestra of 128 men. Although one of the most difficult concert pieces ever written for a piano, it was admirably executed by Hesselberg, whose rendition was greeted with a whirlwind of deserved applause.

The devotees of Greig were entertained by the "Peer Gynt Suite," while Sousa's new march, "Powhatan's Daughter," scored another big hit.

Altogether the night performance was unsurpassable.

Among those prominent in musical and social circles seen in the audience were: Mr. and Mrs. Charles Washburn, Mrs. A. G. Brandau, Mrs. Len Whitworth, Mrs. W. D. Fuller, Mr. and Mrs. West Morton, Mrs. Foster Jones, Mrs. J. H. Kirkland, Mrs. Marshall Hotchkiss, Mrs. Alfred S. Marshall, Mrs. Chester of Jackson, Mrs. P. A. Shelton, Mrs. Orville Ewing, Mrs. W. H. Jackson, Mrs. Charles Rouzer, Mrs. F. I. Reese, Mrs. E. B. Freyer, Miss Louise Reese, Dr. and Mrs. Marwin McFerrin, Mr. and Mrs. John H. Reeves, Mr. and Mrs. George Parkes, Mr. and Mrs. Battle Clark, Mrs. M. B. Morton, Mrs. John S. Lewis, Misses Katherine and Mary Lewis, Mr. and Mrs. Guilford Dudley, Mrs. Sam Murphy, Dr. and Mrs. Ira Landrith, Miss Hood, Miss Herron, Mr. and Mrs. Lindauer, Miss Irene Yancey, Miss Hattie Lou Allen, Mr. David Rankin Osborne, Dr. R. E. Fort, Miss Louise Dudley, Mr. Thomas Wrenne, Miss Laura Banks, Mr. Jesse Porter, Mr. and Mrs. Leatherman, Mrs. L. R. Dann, Miss Florence Atkins, Miss Ella Ransom of Tullahoma, Mrs. Lindsey Coleman, Mrs. Jo

Howell, Miss McNealley and Miss Lavinia Taylor.

The most profound impression was created by Edouard Hesselberg, the eminent Russian pianist and composer, who as special soloist contributed a stupendous rendition of Liszt's famous "Dies Irae" paraphrase on "Dance Macabre" (Dance of Death), with the accompaniment of Sousa's full band.

With ease almost incredible, Hesselberg overcame the tremendous difficulties of the Liszt composition, exhibiting not only an extraordinary strong and full tone, but also the most exquisite and delicate shading of a true pianissimo.

To cope successfully with such gigantic tasks and to execute them as he did, one

must possess perfect technique, all qualifications of touch and an unusually artistic temperament.

Hesselberg carried the entire audience by storm and created a genuine furore, being presented upon the conclusion of his number with a huge laurel wreath.

To imperative encores, the artist graciously responded with Chopin's lovely "Berceuse," fairly singing it on the ivories.

Sousa's afternoon concert at the Auditorium was largely attended, the local schools being especially well represented. The concert opened with Liszt's "Les Preludes" and was a delightful medley of the classics and Sousa's popular marches. Practically all the encores were the March King's own composition. His new march, "Powhatan's Daughter," so arranged that it afforded the slide trombone sextet unusual opportunities, was a rousing composition, which stirred the audience to wild enthusiasm. Repeated encores were demanded on this, and "Manhattan Beach" and "Stars and Stripes Forever" were played with the same spirit which has rightly won

Mr. Sousa the... Rubenstein's "Kammermusik" was played by the entire band, was notable among the more serious numbers. Miss Lucy Allen, soprano soloist, sang the Waltz Song from Gounod's "Romeo and Juliet," and as an encore sang a pleasing Irish love song. Miss Jeanette Powers, violinist, played Ries "Adagio and Moto Perpetuum" and responded to an encore with Chopin's "Nocturne 3," which she played with the accompaniment of only a harp. She rendered this number with intelligence and feeling and was heartily applauded in spite of the fact that she was at the end of the program.

Selections from "The Merry Widow," including the famous Waltz Song, were played very delightfully, and the program ended with a mosaic from Mr. Sousa's opera, "The Free Lance."

**SOCIETY HEARS SOUSA.**

The afternoon audience that greeted John Phillip Sousa and his splendid band was an enthusiastic one as well as an attractive one. Surely the great bandmaster must have felt inspired as he appeared and saw before him the groups of fair girl students, for the various schools and colleges of Nashville were generously represented at the matinee. The matinee was in the nature of a special compliment to the students of Nashville, and the schools evinced their appreciation by sending many large delegations. The entrance of the bands of girl students in their uniforms and accompanied by their chaperons was a pleasing sight, and the pretty, bright faces made the audience one of unusual attractiveness. The program was an excellent one, and met with storms of applause, the girls of the colleges showing their pleasure and appreciation by hearty applause, and again and again Sousa responded and showed his pleasure at the enthusiasm of his listeners. Rarely has the great Sousa appeared before an audience so enraptured of his music, and one so pleasing to play before, and pleasing to see. Boscobel College was represented by thirty pupils, chaperoned by Miss Van Dyke and Miss Herring; from Radnor came sixty young ladies, with Miss Norris and Miss Alexander for their chaperons; from Ward Seminary one hundred and twenty-five pupils were present, under the chaperonage of Miss Green and Miss Ross. About two hundred young ladies from Belmont College, chaperoned by several members of the faculty, attended the evening concert.

An event of last evening of broad social significance was the dinner which Prof. and Mrs. Hesselberg gave in honor of Mr. John Phillip Sousa and his daughter, Miss Priscilla Sousa.

The decorations were unusually artistic and the dominant color tones, green, white and violet, were featured in every appointment. The handsome chandelier in the dining room was entwined with smilax, and in the center of the round dining table was a cut glass vase, filled with violets, lilies of the valley and ferns, on a Mexican centerpiece. The unique place cards were pen and ink sketches of musical instruments, and the favors were miniature musical instruments. An elaborate menu of nine courses was served, including an ice course, in which the ices and individual cakes simulated horns of plenty.

Seated with the host and hostess and honor guests were Dr. and Mrs. Ira Landrith, Miss Susan L. Herrop, Miss Ida E. Hood, Mr. and Mrs. Joe P. Leatherman, Mrs. D. M. Key and Mr. Edgar C. Smith of Chicago.

Mrs. Hesselberg received her guests in a beautiful gown of gray silk, elaborately trimmed with lace and diamonds.

Miss Sousa wore a handsome gown of corn colored velvet, with real lace trimmings.

After the dinner, the party attended the concert.

JANUARY 31, 1908.

# Amusements

John Phillip Sousa's band presented Thursday afternoon and evening two splendid musical contributions at the Lyceum theater. The program used in the evening concert was more difficult and stronger than for the afternoon performance. To attempt to describe the grandeur of such harmonic mastery, and such flawless concord of instruments, would be useless. With each move of the leader's baton the response was instantaneous and the instruments sounded as one. The audience was appreciative and thoroughly demonstrated its appreciation. Sousa is too well-known the world over as a brilliant conductor and composer to devote much space to that feature, and now, as interpreter of rare classics, his fame is in the ascendant.

The soloists with the organization are of high rank. Miss Lucy Allen, the soprano, sings well and pleases. In the afternoon she rendered the waltz song from Gounod's Romeo and Juliet, while at the evening performance she offered Meyerbeer's "Roberta." Her encore number at both performances was an "Irish Love Song." Each elicited favorable applause. Herbert L. Clark, the cornetist, was thoroughly enjoyed in his offerings, which were of his own composition, "Sounds From the Hudson" in the afternoon, and "Rondo Caprice" in the evening. Both were difficult and effective. His encore number in the evening, Nevin's "Rosary," was heartily applauded. At the afternoon performance as an encore he rendered the popular "Love Me, and the World is Mine." Mr. Clark's superior mastery of the cornet evoked considerable favorable comment. The most effective of the soloists was Miss Jeannette Powers, with her violin. The audience was held spellbound. Her fingering was excellent, her expression superb. The graceful movements of her arm and body accented deeply her sincere expression. She gave Ries' "Adagio and Moto Perpetuum" in the afternoon and "Caprice Slav," by Geloso, in the evening. Her encore numbers, "Serenade," by Schubert, and Brahms' "Fifth Hungarian Dance" were greeted with thundering applause.

The band itself was, of course, the central attraction, and the manner in which Mr. Sousa interpreted Grieg's "Peer Gynt" suite, and the suite "The Last Days of Pompeii," his own composition, brought forth a tremendous ovation for both himself, and his well-drilled organization.

## COMMERCIAL APPEAL,

John Phillip Sousa is no longer to be reckoned with as merely a director. Neither is he to be simply considered as the writer of popular music. It is not sufficient at this time and at this particular stage of his career to classify him as "The March King." The two programmes given by Sousa and his band at the Lyceum Theater yesterday, matinee and night, demonstrated most conclusively that the musical world must accept and is accepting Sousa not only as a director, not merely as an interpreter, but also as a creator, as an originator of ideas distinctively his own and as a writer of music of decidedly more ambitious pretensions than the marches which have been whistled so much and with which his name is so generally associated.

Bands galore have visited Memphis in recent years. Programme after programme has been given, many of them of great merit, but it would be difficult to recall the visit of any former director who has given within a single day two more pleasing groups of selections than those given by Sousa and his band yesterday afternoon and evening.

The afternoon programme began with the Liszt symphonic poem, "Les Preludes." It

closed with Sousa's mosaic, "The Free Lance." There were interspersed among the numbers for the band cornet selections by Herbert L. Clarke, two vocal numbers by Lucy Anne Allen, violin solos by Jeannette Powers. For the band there were a Rubinstein nocturne, a new idyl by Godard, and Sousa's suite, "Three Quotations," while the leader was most generous with encores, principally his own efforts.

The night programme, however, was of decidedly more strength than that of the afternoon. It included the Westmeyer overture, "Kaiser," Sousa's suite, "The Last Days of Pompeii," "Eulenspiegel's Merry Pranks," by Strauss; Grieg's immortal suite from "Peer Gynt"; Dvorak's "Humoresque" and "The Ride of the Valkyries" for the band, while the soloists' selections were quite as wisely made.

With daring boldness Sousa last night included in his programme his suite, "The Last Days of Pompeii," along with Grieg's suite from "Peer Gynt." It was an intrepid thing to do, but he did it. He was willing for the audience to hear his "In the House of Burbo and Stratonic" and then Grieg's "In the Hall of the Mountain King." With much daring he offered his "Nydia's Death" and then Grieg's "Death of Asa." Sousa's suite is big; Grieg's is great. Both throw a hush over an audience. Comparisons are unnecessary, but Sousa is to be complimented both for writing his suite and for his daring to give it along with Grieg's, and that, too, without any embarrassment, for there are many who agree with Duss that "Asa's Death" is the sweetest thing of its character ever written by any composer.

At the matinee concert Mr. Clarke played his own composition, "Sounds From the Hudson," and for an encore gave "Love Me and the World is Mine." Last night he rendered his own selection, "Rondo Caprice" with "The Rosary" for an encore. In the afternoon Miss Allen sang the waltz song from "Romeo and Juliet," and at night Meyerbeer's "Roberto." She sang "Old Irish Love Songs" for encores at both concerts.

The violiniste, Miss Powers, gave the Aes "Adagio and Moto Perpetuum" in the afternoon, with Chopin's "Nocturne No. 2" as an encore. At night she played Geloso's caprice, "Slav," with Schubert's "Serenade" and a "Hungarian Dance" for encores.

The soloists all pleased. The soprano's voice is good in quality and range, but not big. The violiniste was here with Sousa before, and made a decided impression in her rendition of the Schubert "Serenade." This she gave again last night, strengthening the former impression. The cornetist is an artist in the manipulation of his instrument.

But the feature of the concerts of yesterday and last night was the band. This was as should have been expected, for it was the band concert that practically all of the audience went to hear, not the singer, the violiniste, the cornetist, nor did they go to see the director.

Sousa now has possibly the best aggregation of players of his career as a bandmaster. The organization is one of fifty. Due respect has been given the reed instruments as well as the brass. The harpist comes prominently forward upon occasion, and the oboes are heard to much advantage. Whether the number is a march, a waltz or something heavier; whether the piece is descriptive or thunderous, there is a harmonious blending of tone effects that is a delight and that charms and captivates the auditor. There were those in the audience last night who were hushed almost to tears over "Asa's Death" and within a few moments afterwards fairly carried from their seats with the wild call of the Valkyries.

Sousa has had a long career as a band director. He has always been successful. His name filled the void caused by Gilmore's demise. He has done much, accomplished a great deal and is now realizing that he is being appreciated for what he is really worth and that his real merits are being recognized.

HOLLY SPRINGS, MISS.,

FEBRUARY 6, 1908.

Reporter.

### Sousa's Band.

Perhaps no other man in Holly Springs other than Dr. T. W. Raymond would have had the courage to bring such a high-priced attraction here as Sousa's band in the lyceum course, and the community is indebted to him for being enabled to hear at a moderate cost what it has heretofore taken an expensive trip to Memphis. His effort was crowned with success, for the house and gallery were crowded, people coming from surrounding towns and country.

We shall attempt no criticism of the program, beyond that everybody was satisfied; there was classical music for those who liked it, and popular music for the masses, for Sousa is gracious in such matters and has done much to stimulate the love of music in the American people; hence his popularity. He was liberal with encores and his own compositions, "El Capitan," "Stars and Stripes" and "Bride Elect" met with generous applause.

It was a red letter day in music in Holly Springs.

GOVINGTON, TENN., FEBRUARY 7, 1908

Sousa, the great leader, entertained a full house at the opera house Friday night, assisted by splendid aids and what our lovers of classic music call a splendid program. I am not a musician; do not know a note in music, and have but a limited acquaintance with bank notes. But I do know that which most pleases me. The merit in music is shown by the way it is received by the public, and when one listens to "Martha," "Fra Diavolo," "The Bohemian Girl," and like operas, and next morning hears some aria from these whistled or sung by the street arab, the merchant, mechanic and the banker, he forthwith says that he has not thrown his dollar away, for he has something that will linger pleasantly with him for years to come. The program, as I said, quoting from the musician, was flawless; but I am forced to the opinion that the encores were selected by the peerless leader and rendered because of their popularity, made so by reaching the soul of the untutored as well as the more fortunately educated. But the love of the classic in music is like the love of the classic in literature—it grows with study. The callow youth who has read nothing but dime novels of the Deadwood Dick variety would never at first or second reading become interested in Shakespeare, Milton, Scott or our own Edgar Poe, but by study he would finally learn their great beauties, and this after only the ordinary training of a grammar school. And so with classical music. One's first opera is a failure from his crude standpoint. But finally, familiarity causes him to embrace it, and his love never ceases. He is thus benefited because he has a better opinion of himself—though if a gentleman he will avoid showing this opinion and avoid a display of his knowledge. I did not intend to say this much when I picked up my pencil, as I wanted to speak of Sousa and his good judgment in getting Covington his "off night." The reputation of

The soloists with the organization are of high rank. Miss Lucy Allen, the soprano, sings well and pleases. In the afternoon she rendered the waltz song from Gounod's Romeo and Juliet, while at the evening performance she offered Meyerbeer's "Roberta." Her encore number at both performances was an "Irish Love Song." Each elicited favorable applause. Herbert I. Clark, the cornetist, was thoroughly enjoyed in his offerings, which were of his own composition. "Sounds From the Hudson" in the afternoon, and "Rondo Ca-voise" in the evening. Both were difficult and effective. His encore number in the evening, Nevada's "Rosary," was heartily applauded. At the afternoon performance as an encore he rendered the popular "Love Me, and the World is Mine." Mr. Clark's superior mastery of the cornet evoked considerable favorable comment. The most effective of the soloists was Miss Jeanette Powers, with her violin. The audience was held spellbound. Her playing was excellent, her expression superb. The graceful movements of her arm and body accented deeply her sincere expression. She gave Ries' "Adagio and Capriccio Perpetuum" in the afternoon and "Cello Solo" by Geloso, in the evening. Her encore numbers, "Serenade" by Schubert, and Brahms' "Fifth Hungarian Dance," were greeted with thundering applause.

## COMMERCIAL APPEAL,

John Philip Sousa is no longer to be reckoned with as merely a director. Neither is he to be simply considered as the writer of popular music. It is not sufficient at this time and at this particular stage of his career to classify him as "The March King." The two programmes given by Sousa and his band at the Lyceum Theater yesterday, matinee and night demonstrated most conclusively that the musical world must accept and is accepting Sousa not only as a director, not merely as an interpreter, but also as a creator, as an originator of ideas distinctly his own and as a writer of music of decidedly more ambitious pretensions than the marches which have been whistled so much and with which his name is so generally associated.

Bands galore have visited Memphis in recent years. Programme after programme has been given, many of them of great merit, but it would be difficult to recall the visit of any former director who has pleased within a single day two more persons of selection than those given by Sousa and his band yesterday afternoon and evening.

The afternoon programme began with the latest symphonic poem, "Les Préludes." It closed with Sousa's mosaic, "The Free Lance." There were interspersed among the numbers for the band cornet selections by Herbert I. Clark, two vocal numbers by Lucy Anne Allen, violin solos by Jeanette Powers. For the band there were a Rubinhof's nocturne, a new lullaby by Godard, and Sousa's suite, "Three Quotations," while the leader was most generous with encores, principally his own efforts.

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The soloists all pleased. The soprano's voice is good in quality and range, but not big. The violinist was heard with Sousa before, and made a decided impression in her rendition of the Schubert "Serenade." This she gave again last night, strengthening the former impression. The cornetist is an artist in the manipulation of his instrument.

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The South.

**Sousa's Band.**

The great Sousa has actually been here and his great band which seems a part of himself, so perfectly and sympathetically does each individual member of it respond to his slightest motion, producing harmonies and wonderful tonal effects that are a marvel to all who have had the exquisite pleasure of attending one of Sousa's band concerts.

From the grand overture to the closing "Ride of the Valkyries" the audience was held spellbound under the magic of music that was beautiful as a dream.

The three soloists connected with the organization charmed to the utmost even those who care little for solo work in a great band. Mr. Herbert L. Clarke, the cornetist, is an artist and composer who has complete mastery over his difficult instrument and his high notes as entrancing as a those of a mocking bird on a summer night. It was hard to tell which was the most pleasing Miss Allen's waltz song, from "Romeo and Juliet" or her encore "An Irish Love Song." Miss Powers' selections on the violin were equally appreciated. "Schubert's Serenade," accompanied by the harp, given as an encore was of such incomparable sweetness that the familiar strains were filled with new beauty. Each of the soloists was greeted with the most enthusiastic applause. Mr. Clarke giving "Love me and the Word is Mine" as an encore.

Holly Springs was indeed fortunate in being able to attract within her narrow borders such an aggregation of musicians, and though the day was so rainy that the clouds seemed to empty themselves on this spot, every seat on the floor and gallery was taken. A large number of out of town people come in on every train that morning, and had it not been for the downpour, standing room would have been at a premium.

Though each member of Sousa's band seem to be a musician of the highest order and all the instruments perfect of their kind, more were none more noticable or added more to the beautiful effect of the wondrous music than the harpist and his harp.

**SOUSA AND HIS BAND**

The concert at the Pittenger Grand last night by Sousa and his band was greeted by a large and enthusiastic audience of music lovers, all of whom were highly pleased with the high grade program tendered by this famous musical organization. We have heard Sousa on former occasions and in larger towns, we have heard Gillmore in his day and we have heard Innes and a few more good ones, but Sousa has an organization that seems to be as near perfect as human training and instrumentation can make it. Centralia is a music loving town and never misses a chance to listen to the best that is to be had, and should Sousa come this way again he will get the same large and very appreciative crowd that greeted him last night. There were many musicians and music lovers from the neighboring towns present, all of whom are loud in their praises of the treat they were allowed to come to Centralia and enjoy. Mr. Sousa complimented Centralia on its theater, and its appreciation of his concert and expressed a desire that whenever in the west he will be pleased to come here again at some future date and Centralia would be pleased to have him.

**Sousa Drew Large Audience.**

Sousa, the famous band leader, musical director and composer has come and gone. This company of marvelous musical players arrived in the city from Belleville at 6 o'clock on a special train and returned to St. Louis after the concert. The largest audience that has assembled at the Pittenger Grand for many a day greeted the world wide famous band. It was a representative audience and the music loving people were afforded a rare feast of a high musical order. Every selection rendered made a popular hit.

The two vocal and violin solos were a pleasing departure from the selections given by the band.

**SOUSA'S BAND AT THE ODEON**

Excellent Program Presented at the Opening Concert.

The fairly large audience listening to Sousa's band at the Odeon last night forgot the unpleasant rain and sleet outside, as a result of the artistic work of the musicians. The program offered the variety of Sousa, Straus, Dworak, Grieg and Wagner compositions.

The three soloists, Herbert L. Clarke, cornet; Miss Lucy Allen, soprano, and Jeannette Powers, violin, were enthusiastically received, the audience manifesting appreciation of their excellent work.

Sousa's descriptive suite, "Last Days of Pompeii," proved to be one of the best liked numbers on the program. Among the encores given was "He Walked Right In and Turned Around and Walked Right Out Again," which caused laughter as if it were a comic recitation. When "Stars and Stripes Forever" was played a veritable ovation was given to Sousa and his players.

The band plays this afternoon and evening, when its engagement terminates.

**ST. LOUIS STAR**

**SOUSA'S BAND PLEASED AUDIENCE AT ODEON.**

The "March King" Was in Good Form and Program Was Entertaining.

Despite the inclement weather a large audience was present Tuesday evening at the Odeon to hear John Philip Sousa and his famous band.

It was the same old Sousa with the masterly style of hand. It is not generally known that Sousa served his musician apprenticeship in St. Louis. There are a number of St. Louis musicians living who stood with him behind the same stand as violinists. He enjoys the hospitality of the local "Aschenbroedel."

The program included a number of the works of our best composers, the most noteworthy being the "Peer Gynt" suite of Grieg's and Wagner's "Ride of the Valkyries," beside Sousa's own work, the "Last Days of Pompeii."

The soloists were Herbert L. Clarke, cornetist; Miss Allen, soprano, and Miss Powell, violinist.

NEWS OF THE THEATERS

**SOUSA AND HIS BAND ENTERTAIN ODEON CROWD—BIG AS FORMERLY.**

**THE ITALIAN OPERA COMPANY.**

**Il Trovatore Will Be Given at the Garrick To-Night—New Singers Introduced.**

John Phillip Sousa and his band made the evening thoroughly joyous for those who went to the Odeon last night. After the first half hour or so, during which the audience sat politely attentive, as audiences always do at concerts, there came a warmer atmosphere, and before long there was the kind of gladness which one associates oftenest with an evening at home, with welcome friends about and a popular pastime in hand. The secret of it was—Mr. Sousa. He remains the most gentlemanly and comprehending of the bandmasters appearing in America. He has lost nothing in real energy, and he is still one of the most normal and resourceful musicians on our stage. His band is as large as formerly, and the members of the organization impress an audience with their admirable qualities—chief of which is a friendly complacency and an instant willingness to share the happy mood of an audience.

There was a set programme for last night, of course, but for every number announced there were two or three encore numbers. Almost every popular march Mr. Sousa ever composed was heard before the concert was over, and there were many other beloved melodies introduced. "El Capitan," "The Diplomat," "Stars and Stripes Forever," "The Free Lance" and "Manhattan Beach" were among the Sousa compositions thrown in for extra measure, and "The Merry Widow Waltz," "Experience" and other infectious airs were added. All these were exclusive of the encore numbers given by the soloists for the evening: "Love Me and the World Is Mine," by Mr. Clarke, cornetist; "Irish Love Song," by Miss Allen, soprano, and Schubert's "Serenade," by Miss Powers, violinist.

The programme proper included a number of compositions which were enjoyed almost as much as the additional pieces. Most notable of these was the "Peer Gynt" suite by Greig. Here was perfect music, marvelously played. The second movement in this composition, "Ase's Death," revealed the splendid control Mr. Sousa has over his musicians, and that which the musicians have over their instruments. The volume and quality of a pipe organ was produced, and the pensive harmonies of the Norwegian composer were seldom so effective. For fear of trying the popular ears in the audience, the bandmaster quickly played, as an encore, "He Walked Right In," a popular air which was the one out-and-out comedy number on the programme. Here the "theme" was repeated by clarinets, fifes, trumpets, and finally by big bass horns. The audience received all these variations gleefully. Mr. Sousa's own "Last Days of Pompeii" suite was one of the descriptive works on the programme, and there was also Wagner's "Ride of the Valkyries," Dvorak's "Humoresque," and other good numbers.

The soloists all "made good." Mr. Clarke brings piercingly sweet notes from his cornet, and he never has to experiment in finding the right notes. Miss Allen, soprano, has a voice that is full and musical in the upper register, though there is defectiveness in the technique and quality when the singer descends to the lower notes. Miss Powers is capable of producing many beautiful tones from her violin, and she plays with a reasonable degree of fluency.

The second and final concerts by Mr. Sousa and his men will be given this afternoon and to-night.

**GOOD CROWD HEARS SOUSA.**

**Inclement Weather Braved by Many for Concert.**

A good crowd of music lovers dared the composite of rain, sleet and snow last night to hear Sousa's Band at the Odeon. They were well rewarded for their enthusiasm; for the concert was an excellent one. It was the same John Phillip as of yore, the master conductor, who can enthuse a crowd with a few swings of his baton.

"The Last Days of Pompeii" proved a treat to the audience. The piece depicted several parts from Bulwer Lytton's great story. The selections from "Peer Gynt" also were well rendered. "Powhatan's Daughter," one of Sousa's own compositions was the brand-new piece of the evening and it compares well with the other works of the musician. Miss Lucy Allen, the soprano, found a warm welcome, as did Miss Jeannette Powers, the violinist, and Herbert L. Clarke, the cornetist.

**TIMES.**

The audience which greeted John Phillip Sousa at the Odeon last night made up in enthusiasm what it lacked in numbers, the inclement weather keeping many away. The popular American bandmaster has not changed either in appearance or music-making since he was here at Music Hall during Exposition time. His program contained some old favorites and several new compositions. His own suite, "Last Days of Pompeii," is one of the former. His three soloists are Miss Lucy Allen, soprano; Jeanette Powers, violinist, and Herbert L. Clarke, cornetist. Miss Allen sang Meyerbeer's "Roberto," and placed herself among the best concert singers traveling with organizations like Sousa's. Jeanette Powers is a most capable violinist, and Herbert Clarke is the same cornet virtuoso St. Louisans knew when he came here first with Gilmore and afterwards with Sousa. The closing concerts by Sousa and his band will be given this afternoon and evening.

**SOUSA'S MUSIC GLOWING TRIBUTE TO THE MUSIC OF THE MASTERS**

Like the sound of bells at night, breaking the silence, only to lead us to a deeper peace. Like a leaden cloud at morn, hanging as a golden mist, soon to disappear before the furnace of the sun. Like the beautiful memories that flit before us as we watch, alone, the shadows from the fire-place come and go like sudden songs bursting upon our dreams from the open gates of a better world—such is music—and especially the music of Sousa and his band of bands that entertained a big audience at the Temple Tuesday afternoon when they came to pay a deserved recognition to the great band master and his men, despite the disagreeable weather prevailing.

For a music lover to go among the compositions of the leader and the renditions of his band and to emerge from the search with a proclamation of favoritism for any certain number is impossible for such a great commander of the work of the old masters and the present day modern writer of music is Sousa that it would be difficult to decide which was best.

Of the Sousa program the manner in which the leader has arranged the suite, "The Last Days of Pompeii," appeals most to the usual critic, more so than any of his other numbers, and the manner in which the merry clink of the glasses and the drunken orgies of revelers is supplanted instantly with the soft, calm and heavenly appearance of Nydia, the blind girl, and then thrown into the awful destruction of Pompeii, one sees depicted in a musical story that which could not be written plainer in the types or words.

Sousa is versatile, though, and shows the same ability when he leaps with his followers from the lamented Mansfield's "Peer Gynt" to a laughter producing rendition of, "He Walked Right In and Turned Around and Walked Right Out Again."

In the solo work the violin numbers of Miss Jeanette Powers held her listeners in rapture; the manner in which this young lady plays the strains of Schubert's Serenade is indeed wonderful. Miss Lucy Allen, the soprano soloist with the troupe, provides the vocal part of the program, and the technique, placement, range and pretty tones of this lady's voice brings forth rounds of applause and appeal for much more of her art. Mr. Herbert Clarke is a wizard with the cornet and his "Rondo Caprice," as he plays it, is a burst of melody.

**SOUSA "HITS CITY"  
IN MORE WAYS THAN  
ONE—HEELS FLEW IN AIR**

It Was Really Shocking to See the Great Bandmaster Trying to Lead Prima Donna Soloists From Carriage Into Hotel—Lost His Equilibrium Altogether—Woof!

**NOT AN AIRSHIP, BUT  
MIGHTY NEAR LIKE IT**

John Phillip Saw Stars and Beauteous Firmamental Decorations While the Snow Beat on His Brow—Not Badly Hurt.

With no sun in sight and the little flakelets of snowlets dropping nicely and the stone sidewalk well crusted with hardend aqua pura, John Phillip Sousa, the famous bandmaster, seen stars near the Hotel Madison, East



JOHN PHILIP SOUSA.

Second street, shortly afternoon today.

It all happened in a jiffy and Sousa would probably have taken out his baton and guided the movements had he time. But quick and nimble as the famous musician is, he was not up to the minute—for he tipped in a few brief seconds or two and is "hitting the town," so to speak, Sousa seems to have incidentally hit the sidewalk, too. And it was no child's rap, either.

When the bandmaster landed the earth seemed to tremble. The police headquarters were bothered with phone messages to see if Edgemont powder mills blew up again, or if it was nothing but a common earthquake. Being assured that "Sousa hit town" the people were quieted and proceeded to put on their "glad rags" and go to the theater to hear one of the finest concerts of the season, given this afternoon. Mr Sousa was not badly injured. The prima donna, who he was accompanying, managed to retain her bearing. Sousa and his band go from Alton to the Odeon, St. Louis.

5. Februar 1908.

**Sousa mit seiner  
Kapelle im Odeon.**

Ist im Dirigieren ganz der Alte geblieben

Und wird vom Publikum herzlich begrüßt.

Das erste Konzert erweist sich als sehr gennreich. — Das Programm für heute.

„Sousa und seine Kapelle“ im Odeon! Trotz Regen und Eis stellte sich gestern ein leidlich zahlreiches und auf alle Fälle sehr anerkennungsfreudiges Publikum ein, um sich den bewährten Liebling, Sousa und seine Kapelle, anzuhören oder vielmehr die Kapelle anzuhören und den Sousa anzusehen. Ist es doch ein Hauptspäß, ihn zu beobachten, wie er bald grazios fuchtel, bald energisch dreinhaut oder gar auf einmal ganz still steht, mit dem linken Arm wagerecht vorgestreckt und den Rhythmus sozusagen durch einen unsichtbaren Puls in die Instrumente hineinsendet.

Der Hauptspäß noch einer ist die erstaunliche Geschwindigkeit, mit der ein Programm durchgespielt wird. Da wird nicht gewartet. Kaum hat er den Fuß auf die Plattform gesetzt, so ist das Orchester auch schon mitten im Spiel. Ist er fertig, so läßt er sich zur Dreingabe nicht lange nöthigen. Wird geklatscht, so giebt er drein. Klatscht man weiter, so giebt er noch eins, und so weiter, bis das Publikum genug hat. Das geht flink und glatt wie eine Maschine oder eine „Comic Opera“.

Doch der Späß giebt's noch viel; so z. B., wenn plötzlich die Flöten in der Mitte eines Stückes aufstehen, vormarschieren, um dem Publikum direkt in's Gesicht zu spielen, und sämtliche Trompeten es alsbald nachmachen, so daß es einen kolossalen Lärmeffekt abgiebt. Oder wenn je auf eine hübsche klassische Nummer ein „Rag Time“ dreingegeben wird, das ist ein Späß; und wenn gar auf „Anitra's Tanz“ in Grieg's Peer Gynt-Suite eine Art „Turkey Trot“, „He walked right in and he turned around“ folgt.

Doch, Späß beiseite, die Kapelle, die Sousa bei sich führt, ist eine ganz ausgezeichnete; lebhaft und feurig spielt sie, und auch feinere Melodien bringt sie schön hervor, und alles ist gut einstudiert. Unter ihren vorzüglichsten Nummern gestern waren die schon erwähnte „Peer Gynt“-Suite,

February 6, 1908.

**Sousa's Own Compositions.**

John Phillip Sousa, whose repertoire included many characteristic marches of his own composition, several of them heard for the first time in St. Louis, led his band into the sincere favor of large audiences at the Odeon yesterday afternoon and last night. The latter concert completed his engagement in this city.

It is little less than remarkable, the perfect conception and the unerring precision of execution of such diverse kinds of music shown by this band. Their forte is popular music with some artistic variations thrown in, and it was pieces such as "Waiting at the Church" that brought out the greatest number of encores, but in the higher forms of music, notably a symphonic poem, "Les Preludes," their wonderful accuracy and the faultless conjunction with which the different players work, was, indeed, a pleasure. Every where the masterful touch of the born musician was in evidence and one left the hall with a haunting sense of melody and an irresistible desire to whistle. The programme included "Les Preludes," the doleful message of which was skillfully brought out; "Jubilee," a new idyl, "Pan Pastoral," by Godard, and "Powhatan's Daughter," a new march by Sousa. The encores, however, several of which followed each regular selection, seemed to find the most favor. The popular fancy was taken mostly by the stirring martial pieces, especially "The Stars and Stripes Forever," "Manhattan Beach," "The Diplomat" and "King Cotton." The "Merry Widow" waltz was also an encore number, and has a most bewitching quality. A suite, "Three Quotations," by Sousa, is, in parts, merry with a very pretty lilt, in others slow and gloomy, and the finish contains music that could appropriately be called ragtime. A nocturne, "Kammenoi Ostrow," by Rubinstein, was done artistically, most of the music of this piece being furnished by the flutes and small horns.

Herbert L. Clarke rendered a cornet solo in a beautiful manner, and as an encore the sextet from Lucia, with cornets, was given. Miss Lucy Allen, soprano, sang the waltz song from Romeo and Juliet and responded to an encore with "Years at the Spring." Miss Jeannette Powers entertained with a violin solo, "Adagio and Motor Peperum," and as an encore number Chopin's "Nocturne No. 2."

"Till Eulenspiegel's Lustige Streiche" von R. Strauß, Dvorak's „Humoreske“ und Wagner's Walkürenritt. Von Sousa selbst wurde eine interessante Suite, „Die letzten Tage von Pompeji“ eine musikalische Bearbeitung einiger Szenen aus Bulwer's Roman, gespielt.

Außerdem wurde das Programm von drei Solisten bereichert. Da war vor allem Fr. Jeannette Powers, eine sehr kunstfertige und gefühlvolle Violinistin, deren zwei Nummern — Caprice, „Clav“ von Gelsoso und Schubert's „Serenade“ — mit zu den besten auf dem Programm gehörten. Fr. Lucy Allen, mit einer kräftigen und doch weichen und angenehmen Sopranstimme ausgestattet, sang in sehr wirksamer Weise Meyerbeer's „Roberto“ und ein wunderschönes melodisches frisches Volkslied. Herr Hubert L. Clarke endlich bezeugte eine kolossale Kunstfertigkeit auf dem Cornet, in einem „Rondo Caprice“ von ihm selbst und in dem bekannten Liede „love me and the world is mine.“

Im Ganzen bot das Programm eine sehr geschmackvolle und interessante Auswahl, wie auch die für die heutige Matinee und Abend angelegten, die wir folgen lassen:

Schluß-Konzert der  
Souza'schen Kapelle.

Alle Nummern werden mit großem Beifall aufgenommen und Souza revangiert dafür durch Extranummern.

Trotz ungünstiger, widerwärtiger Bitterung war im Odeon das Nachmittagskonzert der Souza'schen Kapelle sowohl, wie auch das Schlußkonzert am Abend ziemlich gut besucht. Alle Nummern wurden mit großer Kraft und gutem Verständnis zu Gehör gebracht, ganz speziell in der Matinee die Eröffnungsnummer „Hedda“ und das Solo des Klarinettenisten Norrito, der eine selbstkomponierte, italienische Ballade spielte. Sehr hübsch war

auch der Vortrag von Frä. Lucy Allan, die aber nicht, wie auf dem Programm stand, „Danza“ sang, sondern die Balzerarie aus „Romeo und Julia“. Die Künstlerin verfügt über eine prächtige Sopranstimme von bedeutender Stärke und Reinheit. Ihre Stimme gefällt namentlich in den oberen Lagen.

Im Abendkonzert: verdiente besonders das „Symphonische Gedicht“ „Les Preludes“ lobende Erwähnung, nicht minder das Horn-Solo des Herrn Herbert L. Clarke, das Violin-Solo von Frä. Jeannette Powers, ein Allegro Vivace von Mendelssohn, die Nocturne „Kamnenoi Ostrow“ von Rubinstein und das Idyll „Pan Pastoral“, eine Novität mit außerordentlich lieblichen und einschmelzenden Melodien.

Sämmtliche Nummern des Programms in beiden Konzerten wurden mit rauschendem Beifall aufgenommen und selbst die Solisten mußten sich zu einem „Encore“ bequemen. Souza hat ein eigenartiges Geschick, ein Programm aufzustellen, indem er heitere und ernste Musik in buntem Durcheinander bringt, auch kommt es ihm gar nicht darauf an, nach einer Kapellodie oder einer Symphonie-Nummer einen seiner bekannten Märsche als „Encore“ zu geben.

Er verfügt indessen über sehr gutes Material und der rege Besuch liefert den Beweis, daß seine Konzerte, trotz einiger „Waghens“ und Kunstgriffe, recht populär sind.

FEBRUARY 6, 1908.

SOUSA'S MUSICIANS  
AT THE BROADWAY

Magnificent Concert Given By World's Premier Band—Audience Fair and Enthusiastic.

Not a crowded house by any means, but one made up of lovers of music, those you would expect to see at a concert of the character referred to, was present at the Broadway theatre to hear the concert by Sousa's band. The organization is made up of fifty men, not 40 or 30 men, but 50 men, and artists who, no matter how often they appear in the city, put up one grade of musical entertainment and that the highest possible to be obtained from the instrumentation which forms the band. The concert Thursday afternoon was no exception to the rule and nearly every number was encored.

The concert opened with an overture, „Kaiser“ of brilliant composition by Westmeyer. This was encored and brought forth „King Cotton.“ The „Free Lance“ also was played as an encore number and called forth as much if not more applause than the number which drew forth the encore. The marches were played with the usual swing and dash that only Sousa can give to the marches he himself composed. Herbert L. Clarke was there with his high „F“ and this was heard to advantage several times in a number „Rondo Caprice,“ written by himself. Mr. Clarke is certainly the most reliable soloist and dependable man in the business. His playing is always brilliant and highly satisfactory and he touched the limits of the possibilities on the cornet in the rendition of his single solo. In his encore number „Love Me and the World is Mine,“ he made a hit, closing it with note that went over the heads of the ordinary instrumentalist who understands the nature of Mr. Clarke's work.

The suite „The Last Days of Pompeii“ by Sousa, was a splendid vehicle for the introduction of musical novelties and combinations which fell strangely on the ears of those present. They had not been heard before and that speaks something for Mr. Sousa's originality. Miss Lucy Allen sang the operatic „Roberto,“ from Meyerbeer and for encore responded with an Irish love song in fine style. Strauss „Till Eulenspiegel's Merry Pranks“ was a neat sketch that closed the first part.

The second part opened with played a caprice „Siav“ with fine Grieg's immortal suite „Geer Gynt.“ It was as good as the best thing on the program if not a shade better, than the others. „Powhatans Daughter“ a new march has the right touch of Sousa and was heard here for the first time. Miss Jeannette Powers, touch and execution. The lady who is from the neighboring city of Decatur has been several seasons with Sousa and seems to be taking so well that she will remain a while longer. The concert closed with „The Ride of the Valkyries“ from „Die Walkure.“ It was a fitting number for the close of one of the finest concerts ever heard here.

Bloomington, Ill. 2/7.  
Pansograph.

## THE THEATERS.

## The Sousa Concert.

—The engagement of Sousa and his band last night at the Grand was an occasion of a delightful program listened to by a fair sized audience of the admirers of the eminent band-master. His program contained a number of new selections and he was ably assisted by Mr. Herbert Clarke, the cornet soloist; Miss Lucy Allen, soprano, and Miss Jeannette Powers, violinist. Mr. Clarke has long been with Mr. Sousa and is almost as well known as is his leader; Miss Allen has a clear voice of wide range and Miss Powers is an admirable violinist. She is a Decatur girl and is pleasantly remembered from her appearance here last year in the Sousa concert.

CHAMPAIGN, ILLINOIS

FEBRUARY 10, 1908.

# NEWS

## JOHN P. SOUSA AND HIS BAND

Great Crowd Attends Concert  
Given by Organization at  
University Auditorium.

### SEVERAL STELLAR SOLOISTS

Notable Work by Herbert L. Clarke,  
Cornetist, Misses Allen and  
Powers---Recalls.

Sousa put out his baton and brought forth things old and new. If the people had wanted gold bricks and sandwiches nobody doubts Sousa's willingness or ability to produce them. Sousa knows how to build a program that will appeal to everyone—with a capital E. The concert at the University auditorium Friday evening was attended by a great crowd.

A feature of the entertainment was the ovation given Sousa by the students when he sprang the "Illinois Loyalty Song" as an encore number. After the "rah rahs" the piece was repeated.

An overture, "Kaiser," from Westmeyer, prepared the audience in some measure for what was to follow. "King Cotton March" was given in response to the people's demand. A cornet solo, "Rondo Caprice," a new composition by the soloist, was rendered by Herbert L. Clarke, the famous cornetist. In response a sextette from "Lucia" was given, in which Sousa had a chance to show that his stars were not confined to his soloists.

#### Admiration and Awe.

A suite, "The Last Days of Pompeii," from Sousa, was a picture that inspired admiration and awe. The first part of the suite represented a scene "In the House of Burbo and Stratronice," where several knots of men seated at tables were drinking and playing at dice, pictured in the music in a way that did its author credit. The second part was entitled "Nydia" and was of a mournful strain.

"The Destruction of Pompeii and Nydia's Death," were pictured in tones so graphic as to be unmistakable. "The Free Lance," in response to thunderous applause, was a rousing piece that made one forget his troubles.

A soprano solo, "Roberto," from Meyerbeer, by Miss Lucy Allen, although it was not understood by a majority of the hearers, called forth applause that could not be ignored, and Miss Allen responded with an "Irish Love Song."

"Till Eulenspiegel's Merry Pranks," from Richard Strauss, was the caption of another descriptive piece by the band.

#### Suite From "Peer Gynt."

Following a short intermission a suite from "Peer Gynt," from Grieg, was given as follows: (a) "Morning," (b) "Asa's Death," (c) "Anitra's Dance," (d) "In the Hall of the Mountain King." "Waiting at the Church," with two or three humorous variations, was given in answer to a well-deserved encore, and this was followed with another encore number from "The Merry Widow."

The seventh number, in two parts, comprised a humoresque from Dvorak and a new march, "Powhatan's Daughter," from Sousa. Here the "March King" showed that he was more at home than he had been during the evening, if that were possible. The people appreciated his work, and it was necessary to give two more numbers not on the program, "The Stars and Stripes Forever" and "Manhattan Beach."

Miss Jeanette Powers gave a violin solo, Caprice "Slav," from Geloso, followed by encore numbers two, Schubert's "Serenade," with harp accompaniment and a Hungarian dance. Miss Powers captured the sympathies of her audience.

The ride of the Valkyries, from "Die Walkure," Wagner, was the last number by the band.

### GAZETTE

## HAS COME AND GONE

Sousa's Band Gave Two Delightful  
Concerts Saturday.

The Great Auditorium at the Uni-  
versity Was Crowded Both  
Afternoon and Evening.

John Phillip Sousa and his band have come and gone. The University public and that of the Twin Cities had expected to listen to excellent music by a musical organization of international reputation, their anticipations were more than realized by the two delightful concerts that the band gave in the Auditorium Saturday afternoon and evening.

Every seat in the building was taken by music lovers who have heard Sousa's praises sounded daily for the past month. Those who had heard the famous band before, realized that it has maintained and improved upon its high standard of excellence, while those who heard it for the first time could find no criticism and were immediately won over in its favor. The concerts were without doubt the crowning point of the Star Lecture course.

Mr. Sousa acted as conductor and seemed to draw out the best that was in his men. They responded to his directions with perfect accord. Not the least interesting numbers of the program were the popular pieces which the band gave as encores to its programs of classical and semi-classical numbers. Among them were the "Merry Widow" waltzes which have created such a furore throughout the country. "The Diplomat" and "Love Me and the World is Mine." The number receiving the greatest and most continued applause was "Illinois Loyalty" which was the last encore before the intermission at both the afternoon and evening concerts. Sousa's thoughtfulness in including the state's and especially the University's favorite hymn on the program was rewarded with such cheers and expressions of approval that the selection was repeated several times.

Mr. Sousa was assisted on the program by Miss Jeanette Powers, violinist; Miss Lucy Allen, soprano, and Mr. Herbert L. Clark, cornetist. Miss Allen and Miss Powers were well received and added just that touch of diversity to the program to make it most interesting.

Mr. Clark proved a great favorite by the rendition of his own composition "Sounds from the Hudson" and played as an encore to the popular piece, "Love Me and the World is Mine." In the evening he played another of his enjoyable compositions, "Rondo Caprice."

The programs were well arranged and gave such general satisfaction that it is very likely the band will be one of the attractions of the Star course next year. A movement is already on foot among the University organizations to secure a return engagement at that time.

FEBRUARY 10, 1908.

**SOUSA AND HIS BAND.**

America's greatest impressario, and in the best sense the country's greatest composer of band music, John Phillip Sousa, led his wonderful band on a grand march of victory into the hearts of the music lovers of Terre Haute last night at the Grand Opera House. Admirers of the genius of Creatore and other famous foreign band leaders, with all that boasted semblance of discipline in the matter of soldierly appearance, perfection of time to the utmost limits of intricacy in technique, and the glitter of their parade, must perforce admit that the accomplishments of this great musical American and his followers, from our Western point of view at least, is far superior to the trans-Atlantic kings of band aggregations.

Last night's performance was not in accord with the printed program. The audience was at fault in this respect. It would not have it that way. It called for encores. The encores were willingly given. In fact, it is doubtful if Sousa was ever more generous than he was last night.

During the early part of the evening several numbers were given in response to repeated encores. One was "El Capitan," rendered in a singularly attractive style. Herbert L. Clarke's solo encore, "Love Me and the World is Mine," was a pleasing effort, and in this connection it may be said that no concert in Terre Haute nowadays is a rounded whole without this popular piece.

The majestic Sousa suite, "Last Days of Pompeii," was simply the tragic story retold in melodious numbers. From a strictly musical view, to those who are not too much prejudiced in favor of Strauss and kindred maestros, this was probably the huge musical gem of the evening.

A rendition of "He Walked Right In," etc., carrying an irresistible little twitch of comedy song at the very tall end of it all, brought a delighted and audible smile. This was followed by a selection from the "Merry Widow" and it, too, was well appreciated. "The Free Lance" brought applause with the very first bars. Miss Lucy Allen, the leading lady soloist with the band, sang "Roberta," and though the words were those of an alien shore, the music was not alien here. Her work was well done and as an encore she offered the daintly sweet "Irish Love Song."

The feature that appeared to stir most enthusiastic response was the violin solo, "Schubert's Serenade," by Miss Jeannette Powers. Recalled, she modestly appeared again and played the "Hungarian Dance" with a splendor of finish that made it what in many minds was the art event of the entire performance.

While the house was not packed last night it may be recalled that at the last appearance of Sousa's Band here there were not half so many people in the Grand.

**TRIBUNE.**

**Scores His Usual Success.**

John Phillip Sousa and his band scored their usual success at the Grand Sunday evening in the first concert here by the organization in two years. Since his last appearance in Terre Haute, Sousa has grown greatly in the depth and meaning of his compositions, and some of his themes Sunday evening were much in the nature of an agreeable surprise to his patrons. While he responded freely with his marches in encores, and while his audience was deeply appreciative and demonstrative in their approval of the stirring pieces, it is doubtful if they liked the martial airs as well as the significant, deeper music of the higher class.

In this latter class of composition was a German folklore story in music. Another, one of Sousa's own composition, a note picture of the destruction of Pompeii and the death of Nydia, composed after the story of Bulwer Lytton, and a group from "Peer Gynt" by Grieg, followed by the "Valkyrie" by Wagner. These composition were given in the inimitable style of the Sousa organization, and each held the audience breathless.

Unstinted praise should be accorded Miss Jeannette Powers for her artistic work with the violin. Following the regular number with Schubert's "Serenade," she made her audience forget her violin, forget everything except the music, which swept over the house and permeated every nook and corner in the music-loving hearts of her hearers. Her work was probably the most finished heard here in years.

Miss Lucy Allen, as a soprano, acquitted herself in a delightful manner, especially when she gave "An Irish Love Song."

ITEM, RICHMOND, IND

FEBRUARY 11, 1908.

**SOUSA CONCERT  
PLEASED CROWD**

**Excelled All Others That  
Have Been Given in This  
City.**

**PROGRAM WAS VARIED**

**Between Classical and Pop-  
ular—Work of Soloists  
Unusually Good.**

Before an audience large, representative, enthusiastic and appreciative, the famous Sousa band gave a concert at the Coliseum last evening which excelled any previously given in Richmond by a similar organization.

The Sousa band played in this city a few years ago but not with such universal satisfaction to its auditors as it elicited last evening. If improvement may be noted in such an assemblage of musicians, it may be said with all due propriety that it was evident. It may have been because of the character of its selections that the audience expressed such popular approval. There was enough of the classic, but not too much. Sousa—not like all other leaders of musical organizations is not so staid as to refuse to recognize the clamor of the "general public" for music that "catches" and the program last evening was interspersed with such encore selections as: "El Capitan," "The Merry Widow," "Love Me and the World is Mine," "The Free Lance" and "He Walked Right In, Turned Round and Walked Right Out Again." The audience was not satisfied until the band played "The Stars and Stripes Forever."

The "peerless leader" of the brass band world retains his matchless grace, as a conductor, despite the added years. It was his dignified yet altogether effective gestures and the response obtained from his men that made a pleasant appeal to the audience. The attitude of the leader was in vivid contrast to that of Creatore and other band-masters, who have appeared on the same platform.

The concert as an entirety was exceptionally pleasing. It was heard by about 1,500 persons. There were delegations from Centerville, Cambridge City, Eaton, Ohio, New Castle and as far west as Knightstown. It was the first appearance of the band in this vicinity for a number of years and the size of the crowd attested

the fact there is no decline in the reputation of the organization, which numbers about sixty men, each of whom is skilled beyond the ordinary rank.

It is seldom that a band with the reputation of Sousa's is accompanied by such soloists as: Miss Lucy Allen, Miss Jeannette Powers and Herbert L. Clarke. Miss Allen is recognized as a soprano of remarkable ability and her song, "Roberto" and the encore, an Irish love song, were accorded liberal applause. Miss Powers is a violinist, whose skill is known throughout the country. Her rendition of the caprice "Slav" by Geloso was splendid. She excelled it, however, by her playing of Schubert's "Serenade." As a cornetist, Herbert Clarke has few equals. As an encore number for the selection "Rondo Caprice," he played "Love Me and the World is Mine" in a remarkably pleasing manner.

**"THE MARCH KING"****Delights Maysville Audience Last Night--Great Bandmaster Captivated All**

That music hath charms and by its magic sounds touches the chords of all human hearts, was amply exemplified last evening.

The grand concert by Sousa and his world-noted Band, was the crowning event of the local amusement season.

John Philip Sousa, America's foremost musician and composer, and the world's greatest bandmaster, wielded his baton with his usual grace and the strains of his great musical organization entranced and enthralled his eager audience.

"The March King's" repertoire was choice and satisfying. His new composition "Powhattan's Daughter," being sweet and harmonious and of the true Sousarian thriller.

The new rag time "Dixie Land" was the best ever heard in the Washington Opera-house.

Dividing honors with the great composer, Mr. Herbert L. Clarke, whose cornet solo was exquisitely sweet.

Miss Lucy Allen. Soprano was at her best and was charming.

Miss Jeannette Powers, violinist, rendered "Schubert's Serenade" with a sweetness, touch and dreamy power never heard before in our local theater. The harpist who accompanied her rendered the instrumental duet perfectly which alone was worth the admission price.

The March King is always elevating, edifying and satisfying and while his audience last evening was not a large as it should have been, yet he pleased, and we trust he will be pleased to come again.

**SPLENDID CONCERT.****A Well-Pleased Audience Heard Sousa and His Band at the Washington Last Night.**

Conductor Philip Sousa and his magnificent musical organization have, of course, played to audiences far greater in number than that which greeted the famous bandmaster and his brilliant galaxy of artists at the Washington Theatre last night, but a more appreciative one—never.

There were nine regular numbers on the splendid program and each met with a spontaneous encore, the gallant Sousa generously responding in each instance with the melody that has made his hearers the world over proclaim him the "King of Bandmasters."

Daughter," was well received, and judging from the expressions heard from musical critics, it will likely prove a popular composition.

The numbers, however, that provoked the most voluminous outbursts of enthusiastic applause were these grand descriptive pieces: "The Last Days of Pompeii" and "Till Eulenspiegel's Merry Pranks."

The cornet solo, "Rondo Caprice," also a new one, was most beautifully rendered by Mr. Herbert L. Clarke, certainly a most talented musician.

Miss Lucy Allen proved herself to be one of the most capable vocalists that have ever appeared on the local stage. Her charms are not altogether professional, either—a fine figure, pretty face and courtly bearing adding much to her artistic accomplishments. Miss Allen has a full, rich soprano voice of great compass, over which she exerts remarkable control. She sung Meyerbeer's "Roberta" delightfully, and as an encore, the "Irish Love Song," thus capturing the hearts of her hearers.

Miss Jeanette Powers, a beautiful Illinois girl, another of the Sousa soloists, demonstrated that she is master of one of the most difficult of instruments—the violin. Caprice "Slav" was executed by her with the bow and strings superbly and sounded refreshingly sweet, accompanied by the flutes and clarinets. As a recall, Miss Powers gave "Schubert's Serenade," the harpist accompanying. Suffice it to say that the audience was enraptured.

As a double encore, after one of the regular numbers, Sousa put on a piece that it would not be out of place to call unique—"He Walked Right in and He Turned Around and He Walked Right Out Again." This was the only part of the program where the laugh came in, yet there was nothing really funny about it. It was one of those high-toned mirth-provokers that one hereabout seldom hears.

The concert was certainly the best ever heard in Maysville—a rare treat indeed to those who were there.

The great bandmaster's daughter, who composed the latest Sousa march, is making the present tour with her father and was a guest of the Central.

**SOUSA'S CONCERTS BOTH SUCCESSFUL****Enthusiastic Audience Greet the Great Leader Afternoon and Night.**

There is something in band music that stirs the blood and there is no form of musical entertainment more popular than a band concert. One does not require a musical education to appreciate it, and many who are fond of music without being able to tell why can get pleasure out of a band when a more pretentious musical interpretation would be boring.

In this country the mass, even of the educated people, are not educated up to classical music. They feel much more at home when they hear the lively airs of band music.

Sousa always draws and he pleases the music-lovers no less than the great mass. Year by year he grows more secure in his position as the foremost American band master and as one of the first composers of band music.

**Both Concerts Successful.**

The two grand concerts at the Auditorium yesterday afternoon and last night, under the management of Mr. James B. Camp, were a great success in every respect. The large hall was nearly filled afternoon and night, and the audiences were most enthusiastic. Sousa's band is always complete in every detail and it is always as well trained as it is well equipped.

Sousa's baton is a magic wand that seems gifted with strange power over the instruments and the men who face him. His own music is usually the best part of his programs, and last night's concert was not an exception to this rule. In "The Last Days of Pompeii" his descriptive powers are at their best, and his new march, "Powhatan's Daughter," is a typical Sousa production.

**Liberal in Encores.**

Sousa is liberal in his responses to encores, and the cards displaying the titles of the selections not on the program is a pleasing innovation. "Dixie Land," "The Stars and Stripes Forever," and a humorous arrangement of "Waiting at the Church," delighted the audience.

The soloists are all artists of ability. Mr. Clark's cornet solo, "Rondo Caprice," was one of the effective numbers. Miss Allen has a soprano voice of good volume, with finish and cultivation. Miss Powers, the violinist, was the hit of the evening. She rendered Geloso's caprice, "Slav," so effectively that the audience insisted on an encore, for which she played Schubert's "Serenade," acknowledging the applause this won with "A Hungarian Dance."

**Miss Powers Has Rare Skill.**

She has rare skill in execution, but her work is by no means limited to technique. She plays with sympathy and expression.

# FAMOUS "MARCH KING" IN LEXINGTON

John Philip Sousa and Band Arrive Over L. & N.—Recounts Interesting Experience to Reporter.

One of the first persons to alight from the special train over the L. & N. this morning bearing the Sousa's Band, was the famous band master himself. It was only a moment before the Union Station was crowded with members of the band. A representative of the Gazette approached the genial band master who said "I am delighted to meet you—and I'll be pleased to chat with you as we walk to the hotel.

"Yes, it has been nearly ten years since I have been in Lexington with my band," said Mr. Sousa, "and I only wish I could spend at least a week here as, if there is one thing above another that I am a bit dotty on, it is a horse, and if there is one spot where they have good horses, it is here, and I believe they have a famous brand of sausages of which I am very fond.

I will tell you of an experience in Europe. While we were in Venice strolling in St. Mark's square the municipal band came out and gave its usual concert.

While they were still playing I noticed a music shop on one side of the Square and into it I went. I said, with becoming gravity, to the shopkeeper, "Will you kindly tell me the name of the piece the band is now playing?" He listened a moment, and replied: "It is the 'Washington Post' March." "I would like to have a copy of it," I said. He looked in a folio, found to his regret he was out of copies, but assured me that if I would return in an hour he would have one for me. In an hour Mrs. Sousa and I returned and the shopkeeper had an Italian edition of the Washington Post March by Giovanni Filippo Sousa. I took the copy, went to the piano, played the first two measures, and looking smilingly at the shopkeeper said: "Yes, that's it—that is the piece the band was playing. I see here on the title page, it is composed by one Giovanni Filippo Sousa. Who is this Sousa?" "Oh," said the shopkeeper, "he is one of our famous Italian composers." "Indeed! I am delighted to hear it. Is he as famous as Verdi?" "Well, I should not say as famous as Verdi; he is young yet." "Have you ever seen him?" I asked. "I do not remember."

"I would like, with your permission," I said, "to introduce you to his wife. This is Signora Giovanni Filippo Sousa."

And Mrs. John Philip Sousa said: "Permit me to introduce my husband, Signor Giovanni Filippo Sousa, the composer of the 'Washington Post.'"

Explanation and laughter followed, and the shopkeeper charged me only retail price for a pirated copy of my own march.

COMMERCIAL TRIBUNE

# SOUSA AND BAND SCORE TRIUMPHS

## Two Splendid Audiences Record Their Appreciation of March King's Music.

John Philip Sousa and his band played to two splendid audiences yesterday in Music Hall.

The leader and his musical organization were warmly greeted after their five years' absence and the audience showed its appreciation of every number by tremendous applause.

### Generous With Encores.

Sousa was very generous with his encores and played one or another of the popular airs after every number on the programme.

A pleasing feature of the concerts was the appearance of three soloists—Mr. Herbert L. Clarke, cornetist; Miss Lucy Allen, soprano soloist, and Miss Jeanette Powers, violinist.

At the evening performance one of the most enjoyable numbers was the suite, "Last Days of Pompeii," by Sousa. In this the composition described the house of Burbo and Stratonice, Nydia, and the destruction of Pompeii and death of Nydia.

### Includes Wagnerian Music.

The programme concluded with the "Ride of the Valkyries," from "Die Walkure," by Wagner, and was splendidly rendered.

The afternoon programme bore the distinct stamp of Sousa. Besides three numbers by the conductor there were selections by Liszt, Clarke, Gounod, Rubinstein, Chadwick, Godard and Ries.

# CALL MUSIC FIRST AID TO MATRIMONY

## Newly Married Couple Agree That Great Bandmaster Has Vicariously Promoted Love.

"Sousa's marches are matrimonial agents when they are played by the great bandmaster's own band and under his direction." C. D. Webb, Kentucky newspaper man, whose marriage was the indirect result of one of Sousa's concerts, says he agrees with the sentiment expressed in the foregoing quotation.

Mrs. Webb, a bride of a few days, blushed prettily when asked about music and matrimony, and said that she didn't think the concert had much to do with the wedding.

### Spent Honeymoon Here.

Mr. and Mrs. Webb are spending the honeymoon in Cincinnati and are stopping in the Grand Hotel. They were married by the Rev. Charles Reynolds in the latter's home in Lexington, Ky., Wednesday night. Mr. Webb is city editor of The Bourbon News, Paris, Ky., and Mrs. Webb, who was Miss Georgia Fithin, is a member of one of Paris' oldest and most influential families.

The marriage was the result of a visit to Lexington Wednesday night to hear Sousa's Band. Both Mr. and Mrs. Webb are interested in music. They attended the concert with a party of friends, and after the entertainment gave their friends the slip and hunted up a minister. After the wedding they came to Cincinnati and telegraphed their friends about the marriage.

### Fifteen Years in Courtship.

"When we went to Lexington to hear Sousa we did not have the slightest intention of getting married," said Mr. Webb last night. "Our courtship, however, has covered a period of about fifteen years, and when the matter of marriage was mentioned it did not take long to arrange the details."

Mr. and Mrs. Webb will remain in Cincinnati for several days.

## ENQUIRER.

### THE SOUSA CONCERTS.

A visit from Sousa and his military band is an interesting feature of any musical season because the noted leader has always about him a capable organization and presents programs of more than ordinary interest. Much of this interest is engendered by the fact that he includes well-known orchestral works on his programs and by careful arrangement frequently does them surprisingly well.

This year is no exception. The matinee concert, for example, presented the Liszt "Preludes," the "Symphonic Sketches" of Chadwick's "Jubilee," and in the evening such an almost impossible feat as the "Jill Butenspiegel" of Richard Strauss, as well as the "Peer Gynt" suite of Grieg. These numbers are larded in between well-known Sousa marches, excerpts from his operas, popular songs as encores and solo numbers of various descriptions, the whole affording an array of schools and styles to suit almost any known taste.

It is but meet to say that in many of the more serious efforts Sousa achieves surprisingly good results, though a Richard Strauss tone poem for a military band is rather a far stretch. The band this year is up to the usual standard maintained by this leader, and played all things with a brilliance and finish that comes from continued performance. There was plenty of applause and a heap of encores, and both audiences seemed supremely happy with what had been given them.

The concerts presented three soloists. Herbert Clarke, the cornetist, is well known here. There are few cornetists such as he, and his performances yesterday demonstrated that he has not retrograded. Miss Lucy Allen, the soprano, is gifted with a light, pleasing coloratura soprano of flexibility and pleased both with the waltz song from "Romeo and Juliet" and the excerpt from Meyerbeer's "Roberto." Miss Janette Powers, the violinist, is a capable young player to whom the present experience of public playing should prove valuable.

# COLUMBUS CITIZEN

FEBRUARY 14, 1908.

## Presents a Few Valentines Whom Everybody Knows



**ELSIE JANIS.**

Elsie marry? Ask her mother,  
Mother thinks the thought absurd  
Be it leap year, be it hop year,  
Nothing doing, is the word.



**RANDOLPH WALTON.**

Spellbinders come, spellbinders go,  
But you go on forever.  
Of COURSE you stop and of course  
we know,  
But the line is sort of clever.



**JOHN MITCHELL.**

After your career it's tough to see  
A good man in hard lines;  
But the grateful boys won't let it b  
For you, "back to the mines."



**WILLIAM CLYMER.**

The bugs are pulling for you, Bill,  
They want 'the team a spinner;  
Because you know we just must have  
A four-time pennant winner.



**JOHN D. ROCKEFELLER.**

The public's heart is with you John  
But nothing could be worse;  
You have the public's heart, because  
It's heart is in its purse.



**ADMIRAL EVANS.**

Through you, who sails with guns  
And many brave men back of 'em  
We send this valentine and love  
To give to each man Jack of 'em.



**JOS. WEIMER.**

No countersign or password,  
Not even pull or pay  
Will get you to the Mayor  
When Weimer blocks the way.



**SOUSA.**

Sousa waves a stick about.  
He leads his band that way,  
Whiskers grow upon his face  
And he's in town today.

# MANY SEE SOUSA DESPITE THE RAIN

Sousa's band drew two good audiences to Memorial hall Friday afternoon and evening, despite the torrential rains, and played two of the best program they have ever given in Columbus. Sousa has lost none of his peculiar gifts and graces, though he shows traces of his recent illness. Among the more serious numbers of the two programs were Liszt's "Les Preludes," Grieg's "Peer Gynt" and Strauss' "Merry Prank of Tyll Eulenspiegel." The soloists were unusually good, too, Miss Allen's voice adding much to the concert atmosphere, and Miss Powers surprising everybody by the fine tonal quality of her violin-playing. Sousa's marches, new and old, were, of course, the popular feature and were rapturously received.

WASHINGTON TIMES,

FEBRUARY 17, 1908.

## SOUSA DELIGHTS LARGE AUDIENCE

Miss Jeannette Powers  
Most Successful of Even-  
ing's Soloists.

John Phillip Sousa and his band could have had no doubt of their popularity in Washington last night when an audience which filled every bit of space in the National Theater heard the first concert of the year by this organization in Washington. Every number on the program received rounds of applause and had to be followed by an encore. The soloists were well received, although Mr. Sousa on former occasions has presented more successful assisting artists.

Much of the program, as is always the case in these concerts, was popular. This might be allowed to cover the "Peer Gynt" suite, which so often finds a place on band and orchestral programs, but in its selection Mr. Sousa proved not only his mistake, but that of other bandmasters who continue to present this charming composition without the aid of strings. It cannot be done with success, for too much depends on the more delicate interpretation which is impossible in brass and must be given with string instruments. The reading of the suite was as good as a brass band could play it, but its delicacy and subtle meaning were completely lost.

With "The Last Days of Pompeii," a Sousa suite; Wagner's "The Ride of the Valkyries" and Strauss' "Till Eulenspiegel's Merry Pranks" as the conspicuous numbers on the program, the palm went to Dvorak's charming little "Humoresque." Its dainty conception and graceful disclosure were admirably presented by the band and the number easily took precedence for its artistic merit and execution.

the serenade delightfully, and in spite of the frequency with which it is given by violinists, she seemed to find new charms in it for her hearers last night.

Miss Lucy Allen soprano, sang Meyerbeer's "Roberto." Her voice is particularly good in the higher register but her middle and lower notes are not so pleasing.

Herbert Clarke, the band's cornet soloist, played a difficult composition, and was roundly applauded for his playing of "Love Me and the World Is Mine," which he gave for an encore.

Sousa played a series of his marches for recalls, and the audience was highly pleased. In the regular programmed numbers the popular band leader refrained from giving his well-known poses, but he evidently considers them a part of his marches and fell into some exaggerated and rather tiresome poses while playing these numbers. The audience would have been quite as well pleased to hear these popular numbers without having to watch the bandmaster act. Sousa is too good a musician and too successful as a band leader to continue to adopt this method of attracting attention. One of the best liked encores was a paraphrase on "He Walked Right In and Turned Around and Walked Right Out Again."

## THE EVENING STAR,

### SOUSA AND HIS BAND.

March King Accorded Hearty Welcome by Washington Admirers.

A large and enthusiastic audience testified its appreciation of John Phillip Sousa and his musicians at the National Theater last evening, and the welcome partook of the nature of a continuous ovation from the time he took the center of the stage until the last number was played. The program embraced nine numbers, affording an amplitude for the classical and popular styles of music. The soloists were Herbert L. Clarke, cornetist; Miss Lucy Allen, soprano, and Miss Jeannette Powers, violinist, the latter unmistakably dividing honors with the famous bandmaster.

Mr. Sousa appeared in excellent spirits, and his generosity in the matter of encores found quick response in hearty and continuous applause.

In all the numbers the band showed marked proficiency, the difficult orchestral symphonic poem by Strauss, "Till Eulenspiegel's Merry Pranks," and the famous "Ride of the Valkyries," by Wagner, affording excellent mediums for a magnificent display of temperamental interpretation.

It remained for Miss Powers to score the triumph of the evening in her work on the violin. She rendered a caprice by Geloso with the dash and finish of an artiste, but her real triumph with the bow came in the encore number, Schubert's "Serenade," which almost brought the audience to its feet. It was a worthy testimonial to a young woman who has been heard before in Washington, and whose youth and temperamental qualities promise a great future for her.

FEBRUARY 18, 1908.

**SOUSA PLEASED AUDIENCES.**

**His Concerts At The Lyric Well Attended.**

Sousa himself is the same Sousa, and his marches are just as popular as ever. Those are the two facts most apparent as the result of the brief visit to Baltimore yesterday of Sousa and his band, who gave two concerts at the Lyric under the direction of Charles E. Ford. The big auditorium was crowded at both concerts, and the many Baltimoreans present enthusiastically greeted the "March King" and just as enthusiastically applauded his marches. The programmes were varied, and showed the well organized and directed to the best advantage; but the scheduled numbers but that the crowds at both concerts were the best. They were innumerable. Sousa is not stingy in the matter of giving his audiences their money's worth, and encore followed encore until most of the popular Sousa marches had been played, from "The Stars and Stripes Forever" down to the very latest, and then, to fill in, some other up-to-date music, including an arrangement of the waltz song and other melodies from "The Merry Widow," was given. The Sousa marches played by Sousa's band and led by Sousa were irresistible.

The soloists with the band were Herbert L. Clark, cornettist; Miss Lucy Allen, soprano, and Miss Jeannette Powers, violinist. The regular programme at night included a new suite by Sousa entitled "The Last Days of Pompeii," the "Peer Gynt" suite, Strauss' "Till Eulenspiegel" and "The Ride of the Valkyries," while in the afternoon among the regular numbers were Liszt's "Les Preludes," Sousa's suite "Three Quotations," a Rubinstein nocturne and the "Jubilee" from Chadwick's "Symphonic Sketches."

**WORLD.**

FEBRUARY 18, 1908.

**SOUSA AND HIS VIOLINIST**

Sousa's great tribute to the American people—"Stars and Stripes Forever"—is still the most clamored for selection wherever he goes. Now it remains for the American people to write a tribute to the great bandmaster entitled "Sousa Forever." Pity that lack of ability alone renders this impossible.

Sousa loves two things devotedly—the people and his music. This was amply evidenced last night by his gracious willingness to give encores. There is no bluff or affectation about Sousa. He does not wait behind the scenes while the people applaud. He bows gracefully and gives the encore. Apparently he loves to see the people get the worth of their money and some profit besides.

It has been several years since Sousa was here, and in that time he has changed somewhat the makeup of his band and the character of music played. The arrangement of the players is also different. Incidentally the bandmaster has lost some of his flesh, and therefore appears about five years younger. While the popular style of music still predominates, yet he is dipping a good deal deeper into the classics than ever before and making a sort of specialty of high-class descriptive music. In this line he not only plays it but writes it most effectively as well.

No less a personage than Miss Jeannette Powers, a handsome young American from the Middle West, of medium height and a wealth of golden hair. Her arms and hands are beautifully proportioned, and to watch their graceful movements with itself quite a treat. She has a quaint way of pressing her cheek to the instrument and shutting her eyes during the slow or dreamy passages, that is so in keeping with the music as to have almost a hypnotic effect on the audience.

Especially was this evident last night during her infinitely beautiful rendition of "Schubert Serenade," which she gave as a second encore. So intense was the quiet and concentration of the audience that the breathing of a certain fat gentleman could be heard half way across the big hall. Her technique is perfect: her command of the bow being almost unprecedented for power and smoothness. Yet withall, there is a richness and feeling, almost a yearning in every note that places her and her most classic passages at once in perfect sympathy with the audience. To what height she will ultimately reach if the present rate of improvement is kept up, it is hard to conjecture. Nothing could be more perfect than her double-stop work.

Mr. Herbert L. Clarke has been the cornet soloist for years and his playing is as good as ever; Miss Lucy Allen, who

**COLUMBUS PRESS-POST**  
A DEMOCRATIC NEWSPAPER

W. P. HARRISON, President.

**SOUSA'S CONCERTS**

Let us turn aside from the moil and strife of politics and related subjects long enough to applaud the concerts given at Memorial hall by Sousa's band. With programs ranging all the way from comics to classics, liberally interspersed with Sousemonics, Columbus gave the great bandmaster two appreciative audiences that could not have otherwise than warmed the cockles of his heart despite the fury of nature's elements which all had to brave to reach the Memorial building.

With no depreciation of the classics the audience fully enjoyed the popular numbers on the programs, especially those splendid and ever popular marches—that have done so much to build up the fame of Patsy Gilmore's successor—which were given for encores. Here was another triumph for John Philip Sousa with his audiences, his genial and liberal acquiescence to the demands of the throngs for more Sousa. One cannot get too much Sousa in an afternoon and evening.

We cannot refrain from drawing this comparison with the ninety minutes of supreme enjoyment of the Boston Symphony orchestra's classical program without an encore to prove appreciation of the audience's appreciation, and also with the single encore of the Damrosch concert. Sousa knows his popularity, and it does not spoil him. He also knows how to hold it.

A general approval of the "heavy" works of other composers will suffice when we feel so much like saying more about Sousa, his own creatures of the musical muse. In Sousa's compositions we see such a picture of the spirit and energy that surely blaze in the heart of the Chesterfieldian director before the public. Sousemonics are not trumpet blasts nor fanfares, but the harmony of a master who seems to get inspirations from thunderstorms and to successfully harness them with the laces of counterpoint and double counterpoint.

Encore, John Philip Sousa! and come again